

CORRESPONDENCE

1943

[1943?]

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Mrs. J. Watson Webb
740 Park Avenue
New York, N. Y.

Dear Mrs. Webb:

I hope you don't mind my persistence. No ever, in the collection I mentioned previously, we have an Indian weathervane which is so extraordinary that I am sure you will be interested. I recall that you almost acquired a vane of this subject some time ago, but that you generously let Mrs. Frelinghuyser have it.

The enclosed photograph will give you the dimensions of this unique sculpture and a fairly good idea of the design. Unfortunately, it gives no indication of the remarkable color which appears throughout. I know you will be delighted with this fine example.

If you are too busy to come in, I shall be glad to send this over to your apartment for examination. Will you please let me know.

Sincerely yours

EGH1a

Dear Mrs Halfert - We are not
contemplating taking out any of
our furniture or clothes. Those
pieces were what Mr Thomas
purchased from Mrs Kenner when
she ~~to~~ sold out her club, plus a
few extra trunks chairs we
already had - Mr Thomas has
stay late at club and as I
feel frightened here alone I
told the agent I might share
my apt. with ^{one other} ~~another~~ young
lady. The things I take out
are articles they need in kitchen
(mostly) at the club. Everything
of stairs is intact, in fact I
still am overcrowded. The
gentleman on 5th floor said his
brother was looking for quarters &
I told him I was not moving. We
rented an entire house but all apts. are ~~to~~
in case we would consider moving ~~to~~

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA**

**ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, JR., VICE PRESIDENT**

**HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY**

*Philadelphia Winter School Chester Springs Summer School
Henry Holt, Jr., Curator*

January 2, 1943.

Mrs. Edith Gregor Halpert,
The Downtown Gallery
43 E. 51st St.,
New York City

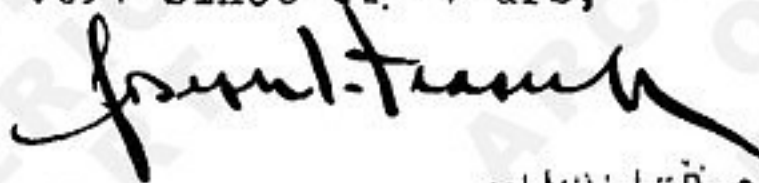
Dear Mrs. Halpert:-

I have just had a telegram from Carl Walters, saying that the "Dog" which is now on exhibit at the Whitney and which Mr. Manship wished to invite for our forthcoming show may not be free and he has mentioned as an alternate "Log Cabin Flea".

I have so notified Schwartz and hope this second choice may be O.K. with you if the substitution is necessary.

Here's taking this opportunity to express the best wishes for the New Year.

Very sincerely yours,



JOSEPH T. FRASER, JR.

JTF:CCU

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WESTERN UNION	
Class of service This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.	STANDARD DL-Day Letter NT-Overnight Telegram LC-Deferred Cable MLT-Cable Night Letter Ship Radiogram
A. N. WILLIAMS PRESIDENT	NEWCOMB CARLTON CHAIRMAN OF THE BOARD
J. G. WILLEVER FIRST VICE-PRESIDENT	
The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.	
NAB108 13=CA WASHINGTON DC 2 228P	
MRS EDITH HALPERT=	
THE DOWNTOWN GALLERY=43 EAST 51 ST=	
GLAD TO LEND BREININ THE MAESTRO FOR EXHIBITION, WILL SHIP EARLY NEXT WEEK=	
DUNCAN PHILLIPS.	
BREININ.	
THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.	

January 5, 1943

Mr. S. Perlstein
1235 Grand Concourse
Bronx, N.Y.

Dear Mr. Perlstein:

Mrs. Halpert asked me to explain that the enclosed is a renewal for a policy similar to the one which expires January 6.

Very truly yours,

Jean Laurent

MRS. DENISON F. GROVES
WOODDALE ROAD
WOODDALE, ILLINOIS

Jan. 3, 1943

Downtown Gallery
43 E. 51st St. N.Y.C.

Gentlemen:

We were glancing through the
December "Horse & Garden" the other
day and noticed a couple of old birth
certificates, in the picture at the bottom
of page 56, which your gallery has. We
collect 'fracture' (in a modest way)
and are rather interested in them. Will
you write us about them, and send
us a decent photograph (if you
as that for insular clients like me)
and give me prices - which we trust
are not exorbitant, as we are poor as Mr.
John Turkey!

Sincerely,

Louise Groves

P.S. We presume the frames are old? We are
very snobbish about old subjects in
new frames.

cc. Mr. Levine ✓
Professor Sachs
Mr. Soby
Miss Miller

THE MUSEUM OF MODERN ART
11 W. 53rd Street
OFFICE OF THE DIRECTOR

January 6, 1945

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Dear Colonel Fisher:

I have heard of your interest in having under your Command a group of outstanding American artists, and I am delighted to know that Privates Mitchell Sidorin and Edmund Lewandowski are stationed at Mitchell Field.

Your interest is so encouraging to those of us who work in the Fine Arts field that I am taking the liberty of suggesting the name of Private Jack Levine, now stationed at Fort Oglethorpe, Ga. I realize, of course, that the matter of Levine's transfer is entirely one of Army procedure and authority, but I would like to put in a word of recommendation for him.

Levine is now widely recognized as one of the outstanding American artists of the younger generation. He was recently awarded second prize of \$2000 in the great national exhibition for American artists held at the Metropolitan Museum and sponsored by Artists for Victory. A large group of his paintings was included in our own exhibition of American painting and sculpture last year, and his works are being acquired by a growing number of important museums and private collectors. I have no hesitation in recommending Levine to you as one of the most vigorous painters in this country.

I would very much appreciate any consideration you can give to Levine's case.

Sincerely,

Colonel H.E. Fisher
Commanding Engineer
Headquarters, First Air Force
Mitchell Field, Long Island
New York

AHB:ljs

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OFFICE OF THE DIRECTOR
MUSEUM OF MODERN ART

600 N. LOVELL ST.
NEW YORK, N.Y. 10022
TEL. 212-692-5000

100

Old and Modern Paintings

VICTOR D. SPARK

ART DEALER

116 East 58th Street

New York, N. Y.

Telephone ELdorado 5-1840

Appraisals
Restoration of Paintings

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 6, 1945.

Mrs. Halpert
Downtown Galleries
45 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

Thank you for the check.

Please don't forget about the set of
four Quidors - net price to me, etc.

With best wishes for the New Year, I

am

Sincerely yours,

Victor D. Spark
Victor D. Spark.

VDS:NS

JANUARY 7, 1943

Mr. C. K. Johnson
Hurley
New York

Dear Mr. Johnson:

Some time ago you were good enough to submit a group of Browere paintings of Rip Van Winkle. Are these still available? I have just had an inquiry for this type of material, but do not want to submit the photographs until I ascertain whether you still have them or can get them -- and at what price.

My client is very much interested in the Stearns and I expect to hear from him shortly, when he takes a trip to New York.

Sincerely yours

EGHla

January 7, 1943

Mr. Lincoln Kirstein
637 Madison Avenue
New York, N. Y.

Dear Mr. Kirstein:

I cannot tell you how grateful I am to you for telling me about the Haitian painting owned by Harry Bull. It is the great hit of the show and I do hope that you will come in to see it before it closes on Saturday of this week.

On January 12th we are opening a one man exhibition of paintings by Raymond Breinin, who is among the group represented in the Americans 1942 at the Museum of Modern Art. Breinin was a member of the Russian Ballet and is eager to do some decor. I am not familiar with the field and would be most grateful to any suggestions on your part. Won't you come in to see the exhibition. This will give you an excellent idea of his potentialities in the field. I look forward to seeing you and many thanks for your assistance.

Sincerely yours

EGHla

January 7, 1943

Mr. Victor D. Spark
116 East 58th Street
New York, N. Y.

Dear Mr. Spark:

I located photographs we had taken of the four paintings by Browere representing the Rip Van Winkle series. These are being sent to you under separate cover.

As these are the only prints I have, will you be good enough to return them to me. Meanwhile, I have written to the owner to ascertain whether they are still available.

Sincerely yours

EGHla

Colten photograph #1326-1-2	\$750 each
" #1326-3-4	350 "
\$2000 for the lot	

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cable: "audchad"-palm beach.
☎ palm beach 9701.

"villa today"
via bellaria,
palm beach, florida.

January 7, 1943.

Downtown Gallery,
48 East 53rd., St.,
New York, N. Y.

Dear Sir:

Further to our several conversations in October and November, I am wondering if you have any paintings or watercolors by Latin American artists that you believe might be suitable for our March 11th., to 31st., Latin American Exhibition to be held at The Society of the Four Arts, Palm Beach.

If you do have something that you believe would be desirable, we would be delighted to have it and would be glad to pay the going and coming expenses. In addition if any are priced for sale, we would be glad to act as Agent here for which service we deduct a maximum commission of 20% to cover costs of the exhibition - which by the way we never accomplish.

With best wishes and awaiting the benefits of your advices, I am

Yours sincerely,

Le Ray H. Berneau

Le Ray H. Berneau, Chairman,
Latin American Exhibition,
The Society of the Four Arts,
Palm Beach, Florida.

January 7, 1943

Mrs. Alice M. Sharkey
Executive Secretary
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Sharkey:

As you requested, I am sending you this release
for the following paintings and sculpture to be
picked up by Budworth for other exhibitions.

Carl Walters
Niles Spencer
Jack Levine

Dog
Connecticut Shore
The Old and the New

Sincerely yours

EGH:la

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January 9, 1943

Mr. Cole Porter
Waldorf Astoria Towers
Park Avenue at 50th Street
New York, N. Y.

Dear Mr. Porter:

Since you own one of the outstanding examples of Raymond Breinin's gouache paintings, I know you will be interested in seeing his one-man show, which opens on Tuesday, January 12th. This includes his most recent gouaches and oils.

I look forward to your visit. Incidentally, we have several new Harnett's which we have discovered since you last visited the gallery.

Sincerely yours

EGHla

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AMERICAN ANTIQUES

PAINTINGS AND PRINTS

C. K. JOHNSON
EARLY AMERICAN PORTRAITS
HURLEY, NEW YORK

Jan. 10. 43.

Mr. G. F. Halpern.
43 East 51 St.
N.Y.

Dear Madam:

Received your letter of January 7.
We still have the Oji Van Winkle
paintings, did not make any attempt
to sell them, as condition was not
good.
Offer \$1200 for the four paintings.

Very truly yours
C. K. Johnson.

Inter-American

311 East 72 -

N.Y.C.

Jan - 12, '43.

Dear Mrs. Halpert:

Here we are home again - the
figurines & I -

It was not only a pleasure to
lend them, but it was also an added
pleasure to be on the inside a little of
your job, & knowing you, too.

Most cordially.

Grace F. Paulow Murphy -

January 13, 1943

Miss Clara Grossman, Director
American Contemporary Gallery
530 North La Cienega Blvd
Hollywood, California

Dear Miss Grossman:

William Steig referred your letter to me.

A number of the original drawings we exhibited in conjunction with the new Steig book "The Lonely Ones", were sold, but we still have thirty-three available, if that would interest you. We also have a number of books on hand autographed by the artist, which could be included in the consignment.

Will you please let me know what your arrangements are in connection with such exhibitions cleared through another dealer. The customary arrangement allows 20% commission to the consignee, leaving us 13%. Incidentally the drawings are ~~not~~ framed but are matted very attractively.

Sincerely yours

EGH1a

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January 13, 1943

POL
AFA
wrote re
fracture

Mrs. Denison F. Groves
Wooddale Road
Wooddale, Illinois

Dear Mrs. Groves:

I do not know whether Wooddale is close to Chicago. If it is, I would suggest that you visit the Marshall Field Galleries during the month of February, when a very comprehensive important exhibition of American Folk Art from our collection will be on display. A number of fractures including birth certificates, will be represented.

However, I shall endeavor to assemble a group of photographs of the few remaining fractures we previously withheld from sale. Since the Pennsylvania Dutch promotion carried on by various publications, there has been a steady call for fractures, and our supply is practically exhausted, except for a few that we tucked away. These are among the finest of the group and are still priced most reasonably. We also expect to acquire a small private collection for which we have been bickering for some time. Meanwhile, I shall send you what material I have.

Sincerely yours

EGHla



U. S. ARMY

1/13/42

Dear Edith,

It's more than 2 weeks since I last heard from you (the burst steam pipe letter) and though I replied to that one immediately, I'm writing again merely to find out how you are (and hoping very much that the acute effects of that most awful Cataclysm has subsided and taken its proper place) and because also in my own way I'm fearful and treasure to myself and share lonely. God! how it's getting on my nerves. The sun shines all day; the locale - its beautiful; its spring; and I'm being slowly bored to death. Every one is nice - only I don't belong here; I should have been long ago at my permanent post wherever that striking hole might be and be doing my job. For all I know those orders may come tomorrow. But they haven't come yet and I'm behaving myself disgustingly beautifully instead of blowing my top.

Anyway — I hope this finds you o.k. I'm
thinks about you and your geschäft and
your recent most awful accident frequently
in the past couple of weeks. I hope some of
the damaged art can be saved and I hope
the acute damage to you has left you with
no marks.

I'm physically fine (mentally too) though
I've put on weight (my appetite like the
nervous yidma is prodigious and sometimes
uncontrollable) and I'm a ~~Sauerkraut~~ flabby —
What I need is a trip to New Caledonia with
Ratons K.

My best wishes to all my friends — the
Levis, Shuberts, Keshfurnie etc. Had a
letter from M. Kramer 10 days ago.

Love
Max.

January 13, 1943

Mr. Charles H. Sawyer, Director
Worcester Art Museum
Worcester, Massachusetts

Dear Mr. Sawyer:

I hope that you are planning to include a visit to New York before January 30th. A very exciting exhibition of recent paintings by Raymond Breinin opened on January 12th and will continue until that date. This exhibition presents him so effectively that I am eager to have you see the full collection on view. He certainly has developed into one of the outstanding American painters. I look forward to your visit.

Sincerely yours

EGH1a

Pushed.

January 14, 1943

Lt. Henry D. Janowitz, M. C.
Station Hospital
Camp Robinson, Arkansas

Dear Lt. Janowitz;

I was very pleased to receive your letter and have arranged to add your name to our mailing list for subsequent announcements. I am enclosing a catalogue of our current exhibition. Unfortunately there was no catalogue of the Inter American Folk Art show, but photographs of many of the exhibits can be ordered from our photographer at fifty cents per print.

Colonial Williamsburg Incorporated published a well illustrated catalogue of American Folk Art and the booklet may be obtained from them directly for twenty-five cents. This booklet lists the large collection given by Mrs. John D. Rockefeller Jr., to Williamsburg.

From time to time you will receive announcements from us. If there is anything you are specifically interested in, I shall be glad to cooperate.

Sincerely yours

EGHla

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January 14, 1943

Dr. W. R. Valentiner, Director
Detroit Institute of Arts
Detroit, Michigan

Dear Dr. Valentiner:

Some time ago you expressed an interest in the work of Raymond Breinin.

We have just opened a one-man exhibition of recent oils and gouaches by this brilliant young man and I sincerely hope that you will arrange to see this comprehensive exhibition. The Art News and several other publications are reproducing quite a few of the pictures, but I can send you a fairly complete set of photographs if you are interested.

I do hope that you will come in.

Sincerely yours

EGH1a

January 14, 1943

Mr. G. Fenster
Oklahoma Tire and Supply Company
8 North Cheyenne
Tulsa, Oklahoma

Dear Mr. Fenster:

Forgive me for not having answered your letter sooner. There had been so many transportation difficulties during the holiday and post holiday season, that I did not dare send the pictures to you. However, we have been advised that these new risks have been eliminated and I am therefore forwarding a group of the Bennett watercolors, including those specified in your letter, as well as several others of Chicago subjects. A price list is enclosed.

Sincerely yours

EGHla

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January 14, 1943

Mr. Joseph T. Fraser, Jr., Secretary
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

After the receipt of your letter, we found that Carl Walter's "Dog" was available and added it to our shipment to you, together with our other material. I hope that it reached you in time and that Julian Levi's "Wellfleet Harbor" arrived before the hanging was completed. The Chicago shipment was the most complicated affair. As Budworth no doubt advised you, the pictures are still arriving daily.

I hope the exhibition will be a great success and that the Downtown Gallery will make it this time, in having at least one or two of the exhibits remain in Philadelphia. It was a great pleasure to see you and I rather enjoyed your blase juror.

Sincerely yours

EGHla

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January 14, 1943

Mr. Henri Marceau
Curator of Painting and Sculpture
Philadelphia Museum of Art
Philadelphia, Pennsylvania

Dear Mr. Marceau:

The Inter-American Folk Art exhibition just closed after a very successful three week period. There was tremendous interest in the exhibition and your "Adam and Eve" ran away with the show.

Berkeley is packing the pictures today and they will be shipped to you very shortly. I am including some prints for your files and I am giving you the negative numbers in the event that you will have occasion to order photographs in the future. Colten, who took these for us, does not give up his negatives.

I cannot tell you how grateful I am for your generous cooperation in letting us have this material for the exhibition.

Sincerely yours

EGHla

Adam and Eve Driven from the Garden of Eden
Two Mexican Children of Higher Rank

	Neg. #
Colten	3116-4
	3116-3
	3116-6

WORCESTER ART MUSEUM
WORCESTER • MASSACHUSETTS

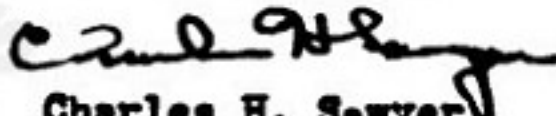
January 14, 1943.

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York, New York.

Dear Mrs. Halpert:

I probably won't be in New York again until the first week in February, but I will certainly plan to see some of Breinin's recent paintings at that time. I am very sorry that I cannot see the exhibition itself, and appreciate your calling it to our attention.

Cordially yours,


Charles H. Sawyer
Director

CHS/D



U. S. ARMY

1/15/43

Dear Edith,

It's ages since I heard from you (the letter telling me of the busted steam pipes) and I think I answered that one. I'm writing now really to find out how you are and whether you got over the effects of the emotional insult. The truth is I now feel very badly about the episode myself. I can't see how anything except a few terrific sales will fix you up quickly.

I wish I could tell you something new or interesting about myself. Frankly I'm stagnating. I've been shifted to another ward taking over while the regular ward officer is away on a trip. I can't apply for a leave myself since the powers here do not know whether my orders are on the way or not. Only Washington controls that. The weather here remains lovely - and I'm thoroughly sick of it.

Got any ideas?

Write soon.

Love

Pat

5130 Wisconsin Ave. NW Washington 16, D.C.

RAY FAULKNER

456 RIVERSIDE DRIVE

NEW YORK CITY

17 January 1944

Downtown Gallery
4th East 51 Street
New York City.

The Stuart Davis paintings arrived while I was out of town which explains in part why they have been here so long. The other reason is that I liked them all and had considerable difficulty coming to the decision that I wanted to keep the RED BRICK BUILDINGS, for which my check is enclosed. The others are being returned express.

I appreciate your sending them to me very much.

Very truly yours.

Ray N. Faulkner

Lt. Ray N. Faulkner, USNR

SPELMAN COLLEGE
ATLANTA, GEORGIA

January 18, 1943

My dear Mrs. Shepard:

My delay in writing you is due in major part to my efforts to get the owner of "Nels Sam" to let me photograph him. Also now he doesn't know whether he wants to sell. Perhaps later he'll change his mind - maybe then the market will be brighter for such items.

Meantime will keep you posted on any new developments.

Sincerely,

Hale Woodruff.

Dr. Herbert J. Spinden, Curator
Brooklyn Museum of Art
Eastern Parkway
Brooklyn, N. Y.

Dear Dr. Spinden:

At your suggestion, I sent the New Mexican collection to the Brooklyn Museum with the material which we borrowed from you. A price list is enclosed. I am sure that the owner will make some concession if you are interested in a group.

May I take this occasion to thank you for your cooperation and kindness in lending the paintings and sculpture for the Inter-American exhibition. Needless to say, they played an important role in the success of this exhibition. Many thanks.

Sincerely yours

EGHla

January 19, 1943

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Mme. Helena Rubinstein
715 Fifth Avenue
New York, N. Y.

Dear Mme. Rubinstein:

Please accept my belated thanks for your generosity in lending us the group of Mexican paintings.

You may be pleased to learn that your oils were greatly admired by visitors and contributed to the success of the show.

I hope that some time you will come in to see some of the American material.

Sincerely yours

EGHla

January 20, 1943

Mr. Harry Bull
310 East 55 Street
New York, N. Y.

Dear Mr. Bull:

Please accept my belated thanks for your generosity in lending us your Haitian painting. As I mentioned previously, it was the hit of the show and contributed greatly to the success of this exhibition.

Did you see the reproduction in the Art Digest?

Sincerely yours

EGH1a

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

January 20, 1943.

Dear Mrs. Halpert:

The Y.W.C.A. of Princeton, New Jersey wants to borrow the Negro Show after Smith College gets thru with it. Their dates would be from April fourth to April thirtieth.

Would it be possible for them to have the two "Pippins" which you have lent, for that period and the short additional time required for packing and shipping back to you? I hope you will say yes, because they are an important part of the present show.

With best regards.

WGRA/C

Yours very truly,

W.G. Russell Allen
Vice-President

Mrs. Halpert
Downtown Gallery
43 East 51st Street
New York City, New York.

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January 20, 1943

Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Barr:

Please accept my belated thanks for your generosity in lending us the American Folk Art items for our exhibition. They contributed greatly to the success of the show and I am most grateful to you.

I hope that you will find time to see our current exhibition of Raymond Breinin's work. Many of the paintings are being shown for the first time and I am eager to have you see the entire group as a unit.

Sincerely yours

EOHla

January 20, 1943

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Mr. Le Ray W. Berdeau, Chairman
Latin American Exhibition
The Society of the Four Arts
Palm Beach, Florida

Dear Mr. Berdeau:

Forgive me for not having answered your letter sooner. A serious accident occurred in this building which prevented me from attending to any of my affairs.

Since all the Latin American items were borrowed from museums and collectors, we are not in a position to send such material to you. However, if you will write to any of the following they will cooperate with you:

Mr. Harry Bull
310 West 55 Street
New York, N. Y.

Mrs. Helena Rubinstein
715 Fifth Avenue
New York, N. Y.

Philadelphia Museum of Art
Philadelphia,
Pennsylvania

Brooklyn Museum of Art
Eastern Parkway
Brooklyn, N. Y.

Miss Anita Brenner
152 Caryl Avenue
Yonkers, N. Y.

They all had fascinating loans in this show, which as you know concentrated entirely on the 13th and 19th centuries and did not include any contemporary art.

Do you still wish to have some of the Rainey Bennett water colors of South America sent to you? We shall be glad to make a selection of as many as you desire for this exhibition. It should interest the public to get the view of a North American artist to the South American landscape and life.

I hope you and Mrs. Berdeau are having a pleasant stay in Palm Beach.

Sincerely yours

EGH1a

ART NEWS

THE ART FOUNDATION, INC.
A NON-PROFIT MEMBERSHIP CORPORATION
136 EAST 57TH STREET, NEW YORK

BOARD OF TRUSTEES THOMAS J. WATSON, Chairman MRS. J. PHILIP BENKARD
FRANK CROWNSHIELD WALTER W. S. COOK MARSHALL FIELD BELLE
DA COSTA GREENE MRS. DAVID M. LEVY CHARLES RUFUS MOREY
MRS. MORITZ ROSENTHAL, MRS. WILLIAM ROSENWALD MAURICE WERTHEIM

January 21, 1943

Mrs. Edith G. Halpert
Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I thought you would like to know that on page 12 of the current issue of Art News, there appears an article on Raymond Breinin, together with a reproduction credited to your firm.

If you would like to have an extra clipping of this item, I would be delighted to send it to you from copies we keep for just this purpose of supplying our friends.

Moreover, in case you wish some extra copies of this issue, I would be pleased to arrange with our Circulation Department for you to obtain them at the wholesale rate of 40¢ per copy.

Just drop me a line.

Sincerely yours,

Robert S. Frankel
ROBERT S. FRANKEL

RSF:le

*Pl send
6 copies
to the
Breinin
ref.*

January 21, 1943

Mrs. J. Watson Webb
740 Park Avenue
New York, N. Y.

Dear Mrs. Webb:

We have recently purchased the entire private collection of Mrs. Isabel Carleton Wilde. This comprises some extraordinary examples in American Folk Art, including several Indian weathervanes quite unusual in the tradition.

Because of current conditions, we can offer these at most attractive prices. Knowing how busy you are I shall be glad to make a special appointment before or after hours or on Sunday. I know you will enjoy seeing this material.

I look forward to seeing you soon.

Sincerely yours

EGH1a

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA**

ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, JR., VICE PRESIDENT

HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY

Philadelphia Winter School Chester Springs Summer School
Henry Holt, Jr., Curator

January 25, 1943.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 E. 51st St.,
New York City

Dear Mrs. Halpert:-

Just a note to tell you that although the Julien
Levi picture did not reach us until Thursday, we did get it
hung and by some miracle the printer even managed to get it
included in the catalogue.

Thanks so much for all the trouble to which you
went. It is a beautiful canvas and adds a fine note in the
Show.

I, too, hope that some of your things will remain
with us here in the Academy, and you may be sure I shall get
in touch with you should there be developments along that
line.

Sincerely yours,



SECRETARY.

JTF:ccb

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 26, 1943.

Dear Mrs. Halpert:

Could I bother you to send me insurance valuations on the following objects which you so kindly either lent us or borrowed for us from the Artists for our present Negro Show?

Bearden	Sharecroppers	Oil
"	Symbol of a Good Harvest	Oil
Criehlow	Day Dream	Gouache
Delaney, B.	Café Society	Oil
Pippin	West Chester	Oil
"	Christ before Pilate	Oil
Barthe	Benga	Bronze
"	Mask of Boy	Bronze
"	Head of Faun	Bronze.

I hate to bother you to this extent and can only count on your continued generosity and interest in our work.

WGRA/C

Yours very truly,

W. G. Russell Allen
Vice-President

Mrs. Halpert
Downtown Gallery
43 East 51st Street
New York City, N.Y.

THE MUSEUM OF MODERN ART

NEW YORK

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

January 26, 1943

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51 Street
New York, New York

Dear Mrs. Halpert:

In returning to you your Levi and Zorach portraits, I want you to know greatly we appreciate your kindness and generosity in lending them for our exhibition of Twentieth-Century Portraits. This exhibition has elicited the most enthusiastic response, and we are deeply sensible of the fact that it would not have been possible without such gracious collaboration as yours. It proved to be our most successful exhibition in over two years.

With renewed thanks and kind personal regards, I am

Sincerely yours,



MW:CH
Enclosures 2

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January 27, 1943

Mr. Peyton Boswell
The Art Digest
116 East 59th Street
New York, N. Y.

Dear Mr. Boswell:

In your list of art books recommended, would it be possible to include Wingert's "The Sculpture of William Zorach" published by the Pitman Publishing Corporation. I am sending you a copy of the book with the inscription from Zorach. I just noticed that in the back he doodled a drawing of my dog while waiting at my desk.

Since I do not know just how your column functions, in relation to selections and discounts, I should appreciate a note to that effect.

*PK send 1 copy
of
7 books
to
Boswell*

Sincerely yours

EGHla

1-27-43

Dear Edith,

I've received both of your letters. Thanks so much. I continue to derive much pleasure from them you know - particularly when you have no new cataclysms to report. I'm wishing - very hard too - that sales will pick up. By the way wasn't last night's news thrilling - an excellent pick-up. The Davis show with the five opening sounds swell. Boy! don't I wish I could be there.

It is very true what you report in your letter - most of the reports that I get (from all kinds of people) seem to reflect low

Spirits and a general state of anxiety.

It seems pretty certain that I can't get a leave until either I've received my orders ordering a change of station, or I've been here 6 mos. If I'm ordered somewhere east or toward east I would have to waste less time in traveling. I'm now the only major left in the pool you know. I'm getting a little tired of it but I'm behaving alright.

I wish I had something more newsworthy to write about. Give our mutual friends my greetings.

Love

Nat

Is Lucom out of business?

January 27, 1943

Mr. Dwight Kirsch, Director
The University Gallery
University of Nebraska
Lincoln, Nebraska

Dear Mr. Kirsch:

Under separate cover I am sending you (on loan) photographs of the exhibits you selected in your final list. Unfortunately the Julian Levi "Self Portrait" remained in the Museum of Modern Art circuit, but since you selected an alternative "Margaret Boni Plays the Recorder", I am sending you this instead. The check list with titles and prices is also enclosed.

William Zorach is having a one man show during the month of March as I advised you previously. He has just finished a bas-relief in the same stone used in the "Head of Christ" purchased by the Museum of Modern Art. It is relatively smaller, about twelve inches, and therefore in a lower price bracket.

I am very much excited about this carving and feel that you would also be enthusiastic. However, because of its unique quality, I feel that it is vital to have it in his one-man show. It occurred to me that we might send it to you on approval immediately, bearing the transportation and insurance cost, if you feel reasonably certain that the University will acquire it after seeing the original in your own environment, we might consider withdrawing this from our show in view of a positive sale. The price is only one thousand dollars, (and this is the final figure) thus enabling you to get one of the outstanding examples in an original carving by the outstanding sculptor.

On the other hand, if you prefer not to commit yourself, we can send you one of the heads in the full round as there are several superb examples of that kind for the show and we could possibly spare one. As a final alternative, you may have the "Horse" which you originally selected.

"In the Forest" by Raymond Breinin was given feature space in his one-man show. I am glad you selected this example as it has been creating tremendous enthusiasm. We have also directed interest to the other examples for purchase decisions, leaving "In the Forest" free for your show and -- I hope -- for your collection. We shall have all the material ready for Padworth on February 10th and shall await your decision regarding the Zorach situation.

Sincerely yours

EFGLa

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January 28, 1943

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Miss Anita Brenner
152 Caryl Avenue
Yonkers, New York

Dear Miss Brenner:

I am so sorry that you did not get to see the Inter American Folk Art Exhibition which was received with great enthusiasm. The retablos contributed greatly to the success of the show and I am very grateful for your cooperation.

Will you please advise me whether we may deliver them to your husband's office and if so, my I have his address. He was kind enough to bring them in from Yonkers in his car and since we have no transportation facilities, it would be swell if we could leave them at his office.

Sincerely yours

Eghla

THE FLINT INSTITUTE OF ARTS

215 WEST FIRST STREET

FLINT MICHIGAN

January 28, 1943

Mrs. Edith Halpert
Downtown Gallery
43 East 51st St.
New York City, N.Y.

Dear Mrs. Halpert:

I was sorry not to get in to see you again, but a short trip like mine to New York precluded any pleasure or social calls on my itinerary.

Arrangements are all set for the exhibition of Steig drawings and sculpture for April 20 to May 16, and I think I will include a half dozen small paintings by Richard Taylor to lend variety and color. (That is, if you have no objections!) I've had so much pleasure out of The Lonely Ones that I hope a number of those drawings or similar ones will be included as well as New Yorker material. Perhaps, as you suggested, Steig will have completed some more, so I'll leave it to your very good judgment as to what to send. I just thought I would express my preference!

Unless I hear within a week or so that you do have objections to my including the Taylor paintings I'll go ahead as planned.

Many, many thanks for your kindness and help.

Very sincerely yours,

Richard B. Freeman

Richard B. Freeman
Director

BBF rm

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO, CALIF.

TEL: DOUGLAS 1414

January 29, 1943.

Mrs. Edith Halpert,
Downtown Gallery,
43 East 51st Street,
New York City.

Dear Mrs. Halpert:-

Recently I had the extraordinary good luck to stumble across a very good Harnett in a second hand store in this city. It is an oil, 34½ inches high and 20½ inches wide, representing a plucked rooster hanging against the door which is so frequent a background in this artist's work. It is signed "W. L. Harnett, Luncheon, 1882."

Walter Heil of the de Young Museum, Thomas Carr Howe of the California Palace of the Legion of Honor, and Henry Rusk, who does the conservation work for both museums, are all quite enthusiastic about it, and it is now on exhibition at the Legion, where it stands up quite well alongside their famous big Harnett, "After the Hunt".

I should like to dispose of this picture if it can be sold for a worthwhile figure. It needs cleaning, and it has a few nicks and scratches, of which only one, to the right of the head, is of any consequence. Mr. Rusk tells me this can be very easily repaired. I am sending you a photograph of the picture under separate cover.

Sincerely yours,



Alfred V. Frankenstein,
Art Editor, Chronicle.

AVF/s

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January 30, 1943

Mr. Robert Allerton
Monticello
Illinois

Dear Mr. Allerton:

In view of your interest in American Folk Art, may I call your attention to the exhibition we have arranged for Marshall Field & Company in Chicago. This opens early next week and includes a complete cross section of American Folk Art in a full variety of media and subject matter. We have arranged with Marshall Field to retain our prices on the objects so that visitors may have an excellent opportunity for adding to their collections in view of the reasonable figures.

I hope you will see the exhibition.

Sincerely yours

BGH:la

January 30, 1943

Mr. Artemus Packard, Chairman
Department of Art
Dartmouth College
Hanover, N. H.

Dear Mr. Packard:

We recently purchased a collection of American Folk Art which included a fascinating example in the mourning picture tradition.

The reason I am calling this specifically to your attention is I observed on the tombstone at the right, the inscription reads

Sacred to the memory of
John Merrill Born Nov. 15 A.D. 1776
Died at Hanover Aug 25 A.D. 1797
A member of Dartmouth University

It is signed below "Sarah Merrill, 1814"

Naturally I feel that this fine painting belongs in Dartmouth collection. The photograph actually gives little indication of the high quality of this picture. The color is particularly lovely and I should be glad to send the painting on to you if you would like to see it. On the other hand, if you have any suggestions regarding this mourning picture, would you please get in touch with me.

Sincerely yours

EGHla

January 30, 1943

Dr. George Kamperman
79 Longfellow Avenue
Detroit, Michigan

Dear Dr. Kamperman:

I had hoped to see you and Mrs. Kamperman long before this, since we have been having a very interesting succession of one man and group shows.

Our current exhibition of paintings by Raymond Breinin is so handsome that I am very eager to have you see it. Is there any possibility that you will be in New York shortly? We have retained several of the pictures here. In any event, I shall be glad to show them to you when you do come in. In the meantime, my best regards.

Sincerely yours

LGH:la

January 30, 1943

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Miss Naomi Northam
Picture Department
Marshall Field & Company
Chicago, Illinois

Dear Miss Northam:

For your information I wrote personal letters to the following:

Mrs. Charles Swift
209 Lake Shore Drive

Mrs. Bror Dahlberg
999 Lake Shore Drive

Mrs. Karoly C. Reed
1550 No. State Hwy.

Mr. Robert A. erton
Monticello, Ill.

They have purchased folk art from us in the past and should be very much interested in your exhibition.

I am furnishing their addresses so that you may be able to follow them up.

Sincerely yours

EGHla

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS : KENMORE 5688

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AGNES MORGAN
CHARLES H. SAWYER

February 1, 1945.

Dear Mrs. Halpert:

Concerning the Zerbe "Chandelier". I have spoken to Mr. Zerbe about the painting and he is agreeable to our exhibiting it in our exhibition, EUROPE IN AMERICA.

I am enclosing a registration blank for the picture and would be much obliged if you would fill it out and send it back at your earliest convenience.

I am pleased to have your Gallery represented in our show and hope we can cooperate more often in the future.

PCJ/C

Sincerely yours,

Philip C. Johnson
Secretary of the Exhibition

Mrs. Edith Halpert
Downtown Gallery
43 East 51st Street
New York, New York.

THE UNIVERSITY OF NEBRASKA
DEPARTMENT OF ART
MORRILL HALL LINCOLN, NEBRASKA

February 2, 1943

Mrs. Edith Halpert
Downtown Gallery
43 East 51st Street
New York, N.Y.

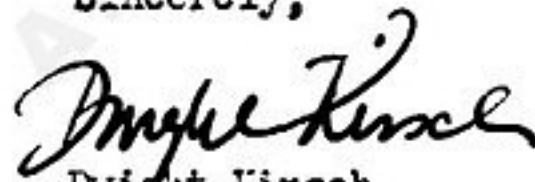
Dear Mrs. Halpert:

I appreciated having your letter of January 27 and the list of pictures and sculpture which we may have for our March Exhibition. I am particularly pleased that we will be able to have the paintings by Kuniyoshi and Brienon which I know will be particularly thrilling for us to have.

In regard to the sculpture by Zorach, I have no authority to make a commitment on a purchase on any item for our collection previous to the time of our exhibition, as there is a definite procedure which we must follow. Therefore, it would be impossible to make any promise on the purchasing of this new carving, although it certainly sounds extremely interesting. I would be quite satisfactory if we could have either a fine, small head in the round or the bronze which we discussed. In our small collection of sculpture this year, we have decided on only one other head and it is in bronze. I should like to see photographs of some of the recent heads by Zorach which might be available for us so that we may make our final decision and information for insurance.

We have found that shipments are coming through so rapidly from New York that the date of collection for shipment has been postponed to February 15 which should give Berkeley Express ample time to pack and ship everything that comes from New York.

Sincerely,



Dwight Kirsch
Director, University Art Galleries

DK/gn

P.S. Photographs have just come: Many thanks!

February 3, 1943

Dear Miss Halpert

Enclosed find check for \$40.00. Thank you very very much for the "trade" discount.

We are very happy with the picture, and plan to write Karl Zerbe to tell him so, and, incidentally, to ask him a few questions about it. Shall we send the letter to you to be forwarded to him, or would you rather send us his address so we can write direct?

We'll be in to see you again soon.

Gratefully,

Gleason Frohe

ALICE NYE
SMALL ANTIQUES
120 1/2 EAST 95TH STREET
NEW YORK CITY REGENT 7-0713

Feb 4

Dear Mrs. Halpert. Do you think you
would be interested in that
wood carving of old man on chair
(from the South) that I mailed
you photo of - if I had it sent
up to me. At price quoted me
the best I could do to sell is
\$60.00. ^{owner calls it a doll.} If you would not be
interested I will you please
have the photo also one of
chalk bust of "Napoleon" which
me as I must return to the
sender - Thanks
Alice Nye



M. SANDITEN PRESIDENT
J. SANDITEN VICE PRES.
E. G. SANDITEN VICE PRES.
H. SANDITEN TREASURER
G. FENSTER SECRETARY

HOME OF BETTER VALUES

GENERAL OFFICE & WAREHOUSE
8 NORTH CHEYENNE

Tulsa, Oklahoma

February 4, 1943

The Downtown Gallery
43 East 51st Street
New York, New York

Gentlemen:

After looking over very carefully the paintings you sent me, I regret to say that I didn't find one that I would like to acquire. Have therefore returned them to you by express. No doubt you have received them by this time.

I am extremely sorry that I caused you this trouble. Perhaps at some later date I may be able to buy some paintings from you.

Yours very truly,

G. Fenster

GF:mf

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS PHILADELPHIA

ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, JR., VICE PRESIDENT

HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY

Philadelphia Winter School Chester Springs Summer School
Henry Holt, Jr., Curator

February 4, 1943.

Mrs. Edith G. Halpert,
Downtown Gallery
43 E. 51st St.,
New York City

Dear Mrs. Halpert:-

Our Committee on Exhibition has made their preliminary list of pictures in our current exhibition to be considered for purchase for our Permanent Collection under the Pemple, Gilpin and Lambert Funds, and several of your artists are on that list.

I, therefore, give you herewith a list of their names and pictures and ask if any concessions can be made in price because of the possibility of their coming to a permanent home in the Academy:

Horace Pippin "John Brown Going to his hanging" - \$700; Julien Levi "Romany Marie" - \$1,500; Yasuo Kuniyoshi "Kevadaville" - \$1,400. Jack Levine "The Old and the New" - \$500.; Raymond Breinin "Along the River" - \$500.

I will look forward with great interest to an answer as early as you can conveniently give it to me, because I should like to be able to get this matter settled as early in the exhibition as possible. Solo signs on the pictures always have a good psychological effect.

So, with the hope that some of these items will remain with us and that you will do the best you possibly can for us, I am,

Very sincerely yours,

Joseph T. Fraser, Jr.
SECRETARY.

JTF:ccc

February 5, 1943

Mr. O'Donnell Iselin
104 East 71 Street
New York, N. Y.

Dear Mr. Iselin:

I hope that Mrs. Iselin was pleased with the weathervane. It is good to know that one of my favorite sculptures found a good home.

As one of the early collectors of Stuart Davis work, you will, I'm sure, be interested in his current exhibition which includes twenty paintings produced since 1938. It is one of the most exhilarating shows and an excellent cure for war and tax nerves. I do hope that you will come in to see it to review the progress this outstanding American painter has made during the past four years.

Sincerely yours

EGH1a

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542 Hayes St., West Lafayette, Indiana
Feb. 6, 1943

Mrs. Edith Halpert,
Downtown Gallery,
43 East 51st St.,
New York City

Dear Mrs. Halpert,

I feel very much ashamed about the way in which I have made payments to you. For this reason I wish to make the following agreement with you: I hereby agree to have my bill paid in full by Sept. 1, 1943. If any part of the same remains unpaid after that date, I hereby agree to deposit \$10.00 for each month or fraction thereof till it is paid in full. This money is not to be credited to the bill, however, but is to be considered as a deposit for future purchases.

I wish to convince you that I am sincere when stating that I shall pay you in full by September first or sooner, particularly as I shall not make any payments for the next two months. Also it is perhaps well that I put myself under a little pressure. I think that the agreement should be considered legally binding.

With the best of wishes, I am

Yours very truly

Edwin S. Ashley



CABLE ADDRESS
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WESTERN UNION CODE

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BROCKTON, MASS ... CAMPELLO STATION

CUTTERS OF OAK LEATHER · WELTING · INNERSOLES · COUNTERS · SOLE LEATHER AND OFFAL

Feb. 6, 1943.

Dear Miss Halpert:

I am writing you at the request of my Brother-in-Law, Herbert Warren Wind. The latter is a very good friend of Rainey Bennett, and is interested in purchasing Bennett's painting called, "Quinta Bates-Arequipa", or some similar name. Mr. Wind is now in the service and has asked me to handle the transaction for him.

In a recent letter which I saw, written by Rainey Bennett to my Brother-in Law, Mr. Bennett thought that the above painting was still available at your gallery, and he stated the price would be \$100.00. If this is the case, will you kindly write me at my home address listed below, as to best method of handling this transaction from point of view of payment, delivery and shipment of the painting. After I hear from you, I have no doubt but that the entire matter can be worked out to our mutual satisfaction.

Thank you for your kind attention to this matter.

Very truly yours,

O.M. Finger.

OMF/B.

Home Address:

8 Belcher Ave;
Brockton, Mass.

February 6, 1943

Mr. Joseph Fraser
Secretary, Pa. Academy of Fine Arts
Philadelphia, Pa.,

Dear Mr. Fraser:

Thank you for your letter.

Indeed, I want to cooperate with you in every possible way, and am prepared to make further reductions in the paintings you selected, although we reduced the prices to make them tempting when we sent the consignment to you. I am listing the figures below:

TUTIAN IUVI	"ROMANY PART"	\$1200.00
YASUC KUNIYOSHI	"NEVADAVILLE"	1100.00
JACK IRVINE	"THE OLD AND THE NEW"	400.00
HORACE PIPPIN	"JOHN BROWN GOING TO HIS HANGING"	550.00
RAYMOND BREININ	"ALONG THE RIVER"	350.00

I agree with you heartily regarding the psychological effect of "SOLD" signs during an exhibition. It certainly stimulates further buying promptly, and I hope that all the above will boast these delightful labels. Could you be good enough to phone me, reversing the charges, if there are any further questions regarding the paintings listed.

My very best regards.

Sincerely yours,

February 10, 1943

Mr. Edward S. Akeley
542 Hayes Street
West Lafayette, Indiana

Dear Mr. Akeley:

Thank you for your letter.

The terms outlined by you are satisfactory and
we shall not send you a statement until the
final payment in September.

By very best regards.

Sincerely yours

EGHla

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February 10, 1943

Mr. David Kapp
Decca Records, Inc.,
50 West 57th Street
New York, N. Y.

Dear Mr. Kapp:

Because of the great enthusiasm for the Stuart Davis show, an enthusiasm that reaches a large group of disc collectors, it occurred to me that some tie-up could be made with Stuart Davis and his paintings in connection with your records.

Either one of his paintings could be purchased by your office (deductable for advertising) and reproduced in color for promotion work or for album covers. The tie-up is a "natural" and should create very valuable publicity. There are several other ideas along this line that I can propose to you if you are interested.

In any event I hope to hear from you and that you will call on us soon.

Sincerely yours

EOHla

February 10, 1943

Mr. O. M. Finger
8 Belcher Avenue
Brookton, Massachusetts

Dear Mr. Finger:

Thanks for your letter.

The Rainey Bennett painting "Quinta Bates, Arequipa, Peru" is in our possession at the present time and we should be very glad to send it to you. The picture framed will be packed and shipped to whatever address you suggest. We shall pay the packing expenses, but the expressage is C.O.D. The bill of \$100 may be paid at your convenience, after the receipt of the picture.

If you will let me know when you wish this attended to, we shall follow your wishes.

Sincerely yours

ECHLa

February 10, 1943

Robert R. R. R.
Patience

Mr. Harpo Marx
701 N. Canon Drive
Beverly Hills, California

Dear Mr. Marx:

Since you will no doubt want to retain a record of your important examples in American Folk Art, I am sending you under separate cover, photographs together with related material on "At the Loom" and "Man on Horseback". When I have an opportunity in the near future, I shall check through our records for reproductions of the former, which we had photographed originally. While I hate to feel that these pictures are so far away, I am pleased that they have found such an excellent home. I am sure that you and Mrs. Marx will enjoy living with these pictures.

With the photographs, I am enclosing prints of several other items which interested you and which you may wish to acquire in the future. They too are among the outstanding examples in the Folk Art tradition and belong with the items you have already acquired.

It was a great pleasure to meet you and Mrs. Marx and I hope that when you are next in town you will come in to say hello.

Sincerely yours

ECHla

Sp. ... 600 -
... ..
... ..
... ..
... ..

775
1100
200

February 10, 1943

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-first Street
Washington, D. C.

Dear Mr. Phillips:

Both Raymond Breinin and I are very grateful to you for lending us "The Maestro" which was among the most admired pictures in the exhibition. It may please you to learn that the Breinin one-man show was a huge success and added greatly to his reputation.

If you are planning to be in New York during this month, won't you come in to see the Davis exhibition. It is his first show in nine years and presents a very complete and exciting picture of his important contribution to Contemporary art. I look forward to seeing you.

Sincerely yours

EOHla

Station Hospital
Camp Haan, Cl.



AMERICAN RED CROSS

10 Feb. 1943

Dear Edith,

I'm sitting at my desk in my ward office, during a brief lull in activities and looking out at the brightly sunlit sky where the P38's (dozens of them) are doing the most unbelievable tricks and acrobatics. Suddenly a couple of Liberator bombers break up the design but just for a few seconds, then the ballet formation begins all over again. Very exciting being near an aviation center, March Field the famous one is just cross the road from Camp. Haan.

I've been here now for 10 or 12 days and rather enjoying the change both in work and scenery. Talking about scenery, I get breath taking views of gorgeous mountains all around me. The weather has been crisp and stimulating (was about 1500 ~~feet~~ feet up) and altogether good. The work hasn't

"To furnish volunteer aid to the sick and wounded of armies and "To act in matters of voluntary relief and in accord with the military and naval authorities as a medium of communication between the people of the United States of America and their Army and Navy." The Charter of The American National Red Cross. By Act of Congress January 5, 1905.

been too hard and the amount I wish to do is my only guide. The staff has treated me fine. The brand of medicine practised here, as at all station hospitals, is not as elaborate & careful as at Hoff or other general hospitals. The admissions are many, the illnesses for the most part acute, the turn over quick and the work and recoveries necessarily hurried. The soldiers themselves, (we service about 75,000 of them in the surrounding area) however, get more than adequate medical and nursing attention. Those lads needing more than ordinary diagnostic investigation and special treatment or special surgery are transferred to Hoff or Torrey General Hospitals. I don't know how long will be kept down here. We're supposed to return to Hoff except if our permanent assignment orders should come in in the meantime.

Write me to this place and let's know what's doing. Had a letter from Mitk. this past week. Gave my greetings to the Schuberts, Lewis and had Gurne

Love
Max

February 12, 1943

Mr. Andrew C. Ritchie, Director
Albright Art Gallery
Buffalo, New York

Dear Mr. Ritchie:

Budworth has called for the paintings for your exhibition, and as I mentioned to you during your visit, the Stuart Davis "New York Waterfront" was withheld as I should like to keep it in the exhibition the first three weeks of the show. Will you kindly advise me the very latest date Budworth can pick-up this painting so that it may reach you in time for your show.

In my enthusiasm to reduce the prices for the Albright Gallery, I made an error in the Julian Levi "Margaret Boni Plays the Recorder". This was originally \$600, but we cut the price to \$450. Incidentally, the painting was previously offered to the University of Nebraska who is interested in this figure painting by Levi. If for some reason you decide not to add this picture to your collection, can you have it shipped directly to,

The University Gallery
University of Nebraska
Lincoln, Nebraska

It was a great pleasure to meet you and I am very happy that you are helping the cause of American art by considering these pictures for your permanent collection. Photographs and biographical data are being sent to you under separate cover.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DARTMOUTH COLLEGE LIBRARY

Librarian NATHANIEL L. GOODRICH

Assistant Librarians HAROLD G. RUGG ELLEN F. ADAMS ALEXANDER LAING

HANOVER · NEW HAMPSHIRE

February 12, 1943

Miss Edith G. Halpert
The Downtown Gallery
43 East 51 Street
New York, New York.

My dear Miss Halpert:

Your letter regarding the Dartmouth mourning picture at hand. I find that even the price of \$275.00 would be more than any of our friends would care to pay for this item. It is kind of you to withhold it from sale.

I am sending the picture with your letter regarding it to Mr. Basil O'Connor, 120 Broad New York City. He is a Dartmouth collector and interested very much in our library. If the picture does not come to Dartmouth I wish there could be some way by which we could have a photograph of it for our files.

Very sincerely yours,


Harold G. Rugg,
Assistant Librarian.

HGR/K

MARSHALL FIELD & COMPANY

STATE, WASHINGTON, RANDOLPH & WABASH

TELEPHONE STATE 1000

CHICAGO

February 12, 1943

Mrs. Edith Halpert
Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

Our American Folk Art show opened a few days ago and I wish that you might be here with us and see it, as it is extremely interesting and we are all very enthusiastic.

Several of the paintings on velvet have been sold and there are other pieces on which we are hoping for favorable decisions.

We have had a very good attendance, some of it due, perhaps, to the splendid publicity which we have had. The various clippings are being enclosed, as I know you will want to see these and have them for your files.

The shipment checked out perfectly and the signed list to that effect is enclosed.

You will be interested to know that Mr. Rich of the Art Institute was in and spent some little time going over the exhibition. Some of the pieces he had seen previously in your gallery but there were many others which were new to him. He is such a busy man that I thought it was quite nice of him to take the time to come in. As I know there are exhibitions which he just does not have time to see.

We will write to you later and I hope to have a good report for you.

Yours very truly

Naomi Northam

Picture galleries

Northam:OR

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February 12, 1943

Mr. Alfred H. Barr, Jr., Director
The Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Barr:

An important exhibition of sculpture by William Zorach will be held at this gallery during the month of March. Both Zorach and I are very eager to include his "Head of Christ" owned by the Museum and I am writing to ascertain whether you would be willing to lend us this sculpture.

Needless to say, we shall both be grateful for your cooperation.

Sincerely yours

EGHLa

February 12, 1943

Mr. Alfred V. Frankenstein, Art Editor
San Francisco Chronicle
Fifth and Missions Streets
San Francisco, California

Dear Mr. Frankenstein:

Thank you for your letter -- and congratulations for
buying a Harnett.

In our collection we have a large painting of similar
character showing two birds. Since the subject of dead
birds seems to terrify people, we have been unsuccessful
in placing this type of painting by Harnett. However,
yours is small and the price may be reduced to some
degree.

Would you be interested in sending the painting on a
consignment basis. At the moment, with the serious
inactivity in the art world, we are not prepared to
make any investments. Furthermore, I would have to
see the original painting in order to give you any
definite idea of its value. Perhaps you would be
prepared to have it cleaned and relined in California
where such work is far less expensive than in New
York. I am very eager to see the picture and should
be glad to make every effort to dispose of it for
you. This is naturally the logical gallery for the purpose
since we discovered Harnett and helped to create an
important market for him. I am sure that as soon as
people get adjusted to the tax situation, buying will
commence once again.

May I hear from you.

Sincerely yours

EGH1a

February 13, 1943

Mrs. George Kaufman
410 Park Avenue
New York, N. Y.

Dear Mrs. Kaufman:

In all the activity of the Stuart Davis exhibition, I did not get a chance to write you sooner. However, I do want to express my thanks for your interest and for recommending the gallery to Mr. and Mrs. Marx. They are delightful people and it was a great pleasure to meet them. I am glad they selected some of my favorite examples for themselves -- and for you.

You may recall my mentioning a portrait bust in chalk which was offered to me for \$75. I have not seen the actual figure, but judging from the photograph, might say that it is the most beautiful one in the bust group that I have seen. It measures fourteen inches in height. I have the photograph if you are interested, but cannot have the bust delivered unless I decide to buy it. At the moment I am not in a position to indulge myself, but would be willing to turn it over to you at a very slight profit, just to make sure it does not go into the wrong hands. Won't you please let me know.

My best regards.

Sincerely yours

EGHla

February 13, 1943

AFA

Mrs. Colin Radford
1017 Minor Avenue
Seattle, Washington

Dear Mrs. Radford:

The two photographs you requested are enclosed. I am sorry that we cannot actually purchase the paintings, but conditions in the art world are such that we are not in a position to invest funds. Meanwhile, I am retaining your correspondence in the hope that we shall be in a position to do something later.

Sincerely yours

EGHla

DECCA RECORDS, Inc.

50 WEST 57th STREET, NEW YORK CITY

Telephone C O L U M B U S 5-2300

February 15, 1943

**Miss Edith Gregor Halpert
The Downtown Gallery
New York City**

Dear Miss Halpert:-

**Thank you for your letter about
the Stuart Davis paintings.**

**At the present time we are doing
nothing along these lines. However,
if we should decide to use this
type of advertising and exploitation,
we will certainly keep you in mind.**

Sincerely,

David Kapp
**DAVID KAPP
DECCA RECORDS, INC.**

DK/dk

THE MUSEUM OF MODERN ART

NEW YORK

JAMES THRALL SOBY
ASSISTANT DIRECTOR

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

February 16, 1943

Dear Mrs. Halpert:

Mr. Barr has turned over to me your letter of February 12th. We shall be glad to lend you the "Head of Christ" by William Zorach for your exhibition during the month of March.

We will insure the sculpture and bill you, in accordance with our usual procedure. Will you kindly let our Registrar, Miss Dorothy Dudley, know in advance when you expect to have the sculpture called for and by whom?

Sincerely yours,



Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51 Street
New York, New York

JTS:mc

TRUSTEES: Stephen C. Clark, Chairman of the Board; Mrs. John D. Rockefeller, Jr., 1st Vice-Chairman; Samuel A. Lewisohn, 2nd Vice-Chairman; John Hay Whitney, President; Alfred H. Barr, Jr., Vice-President and Director; John E. Abbott, Executive Vice-President; Mrs. David M. Levy, Treasurer; Mrs. Robert Woods Bliss; Mrs. W. Murray Crane; Marshall Field; Edsel B. Ford; Philip L. Goodwin; A. Conger Goodyear; Mrs. Simon Guggenheim; Henry R. Luce; Archibald MacLaren; David H. McAlpin; William S. Paley; Mrs. John Parkinson, Jr.; Mrs. Charles S. Payson; Beardsley Ruml; Carleton Sprague Smith; James Thrall Soby; Edward M. M. Warburg.

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**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA**

**ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, JR., VICE PRESIDENT**

**HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY**

*Philadelphia Winter School Chester Springs Summer School
Henry Hats, Jr., Curator*

February 16, 1943.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery
43 E. 51st St.,
New York City

Dear Mrs. Halpert:

This is a note carrying good news, although I could personally wish that it were even bigger and better news.

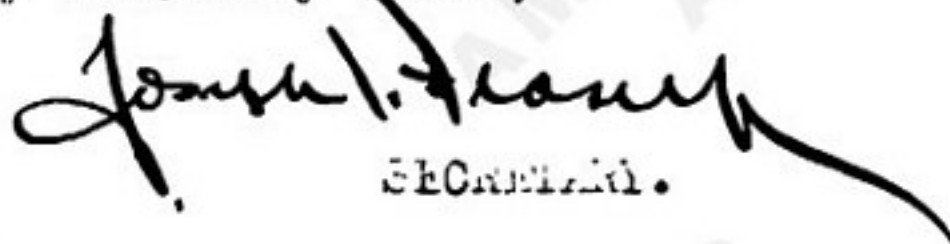
Our Committee on Exhibition has met and has acted favorably upon the purchase of the Horace Rippin canvas entitled "John Brown Going to his Hanging" at \$550. I am terribly disappointed that the list is not a long one and particularly about not getting a Levi again, but I am not going to give up hope. You did send us a beautiful canvas of his, but I just could not get my lay jar around to it. The Kunivcschi was a beauty also, and I am sure that if I keep pounding long enough, I will finally have success.

I am convinced that we are getting a top rippin.

Incidentally, I did not have any trouble with this one at all, as the entire committee were enthusiastic about it. It will take several days, perhaps, to get one check over to you, but I wanted to pass the good news on to you as quickly as possible.

Taking this opportunity to send the kindest personal regards, I am,

Very sincerely yours,


SECRETARY.

JTF:ccb

mail me ² the forms
necessary for entrance.

Any data you desire
concerning my training
etc. I will gladly furnish
upon request.

I am indeed grateful
to ^{Mr.} Whipper for his
interest in my work.

Thanking you in
advance and hoping to
hear from you at your
earliest convenience.

Believe me Sincerely
Lula J. Adams.

975 So. Mainpoude
Box # 17.

Los Angeles Cal.

Feb. 17-48.

Mrs. Edith G. Halpert,
Downtown Gallery
43 E. 57th
New York
N. Y.

Dear Madam:

Through the
courtesy of Mr. Leigh Phillips
I am writing to you
concerning the next ex-
hibit you have scheduled
for this year. I under-
stand it is to be in
April. Would you kindly



February 17th '43

Mrs. Edith G. Halpert,
43 E. 51st Street,
New York, N.Y.

Dear Madam:-

I am very anxious to interest you in an Artist from out this part of the World.

She is Mrs. Lula Adams. Her work is a revelation to me as I have seen nothing to compare with it among the Artists of my group.


Knowing your interest in Jacob Lawrence and other Negro Artists, I have advised her to write you relative to an exhibit.

You certainly cant go wrong, as I think her work is a standout that will be a suprise even to you.

You wont remember me but I was introduced to you by Charles Austin at the Show you held in December '41.

Anything that you can do for this lady will be highly appreciated by me.

Very Respectfully,


Leigh Whipper,
4424 Fountain Ave.,
Hollywood, Cal.



CABLE ADDRESS
WIND BROCKTON
WESTERN UNION CODE

Wind Innersole & Counter Co., Inc.

BROCKTON, MASS ... CAMPELLO STATION

CUTTERS OF OAK LEATHER · WELTING · INNERSOLES · COUNTERS · SOLE LEATHER AND OFFAL

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Feb. 18, 1943.

Miss Edith Gregor Halpert,
Director, Downtown Gallery,
43 East 51st Street;
New York City.

Dear Miss Halpert:

Thank you for your recent letter. The writer has been away on a short trip, otherwise your letter would have been answered sooner. Kindly send the painting, "Qunita Bates" to the following address:

Mr. Herbert W. Wind,
426 West Elm St;
Brockton, Mass.

Immediately after receipt of the painting, a check for \$100. will be forwarded to you. Thank you for your kind cooperation.

Very truly yours,

O.M. Finger
O.M. Finger.

OMF/B.

SZOLD & BRANDWEN
30 BROAD STREET
NEW YORK

February 18, 1943.

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City.

Dear Edith:

I enclose several copies of the pertinent section of the Tax Law dealing with contributions or gifts by corporations to non-profit organizations or funds operated exclusively for religious, charitable, scientific, literary or educational purposes. Under this section of the Tax Law, contributions or gifts, not exceeding 5% of the net income of a corporation, can be made to a museum to purchase art or to help the economic condition of the artist, or for any other similar purpose, and such contribution or gift can be deducted for tax purposes. What, of course, is also true is that a non-profit organization can be created by any group of citizens in a community to solicit and accept gifts and contributions for the purpose of promoting morale by means of staging art exhibits or competitions or concerts, or any activities which fall into educational patterns. Your own imagination can develop these thoughts further.

Sincerely yours,



Encl.

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ALICE NYE
SMALL ANTIQUES
130 1/2 EAST 85TH STREET
NEW YORK CITY REGENT 7-8718

My dear Mrs. Fairfield
Thank you for the good photo
of my primitive. I have had the
Pucca sent me and also the
Carved wood head - I am old man
with legs & arms. Found in
Minton Salem no. Car.
is 70 or more years old.
Would like you to see and
may bring over some P.M.
and a great tape or two.
The ~~skull~~ on the other side
is a long one and I can cap
buy or sell. I am happy to
send me from the forth
Sincerely
Alice Nye
Feb 19

740 PARK AVENUE

February 19, 1943

Dear Mrs. Halpert,

This seems to have been my unlucky winter as far as health is concerned. When I returned from spending Christmas with Mary and Nelson, and Laurance and his Mary and their children in Washington, I caught cold in the Pennsylvania Station. After a short time I seemed to catch more cold and it finally turned into pleurisy and I have been shut up in the house ever since, much to my regret.

I have been so miserable that even most of my Christmas letters have remained unanswered, and I have never thanked you for the interesting and amusing book by William Steig, which he has so kindly signed. I am particularly pleased to have this book because Nelson

gave me for Christmas a very interesting wood carving by Mr. Steig, which I was also delighted to receive.

I have been looking forward all winter to coming into your gallery and seeing some of the very attractive exhibitions which you have had on. At last the doctor feels that I may be able to go out again and I am looking forward to seeing you.

Hoping that you have kept well, in spite of the weather, and with many thanks for your thought of me, I am

Sincerely,

Avery A. Rockefeller

Mrs. Edith G. Halpert

February 20, 1943

Mr. George Biddle
c/o Associated American Artists Gallery
711 Fifth Avenue
New York, N. Y.

Dear Mr. Biddle:

Mitchell Siporin has returned from his furlough and after serious consideration, decided that he would like to accept the appointment as war correspondent. Jack Levine however, declined stating that he did not feel equipped for this type of work as it would not fit in with his particular technique. He is also enthusiastic about his work at Mitchell Field and thinks that he can make a real contribution there.

Under separate cover I sent you photographs and biographical data on three artists whom I would very much like to recommend -- men who are particularly suited for this type of work. Rainey Bennett has had a good deal of experience along similar lines, as he had been sent to South America by Mr. Nelson Rockefeller and the Standard Oil Company of New Jersey on two separate occasions to make a pictorial record of the life in that locale. A good deal of the work comprised figure subjects, but the reproductions and photographs stress the industrial scene. However, we can show you the original paintings which are quite convincing. He is still in the civilian status, but no doubt will be among those to be called in the near future because of his age and physical equipment.

Edmund Levandowski is now a private in the Engineer Air Force Headquarters Corps. Unfortunately he had few of his figure subjects photographed, but the quality of his work and his experience in carrying out a project for the Shell Oil Company and for the Treasury Department, as well as portraits, certainly would qualify him. He is now represented with a one man group at the Museum of Modern Art, where his technical equipment may be studied.

The third artist, Romare Bearden, is also in the service -- 372nd Infantry. You recall my mentioning that it would not only be desirable but advisable to include a Negro artist in this plan. In my contact with their work I

3-20-1937

would recommend Bearden, Charles Alston and Jacob Lawrence, all of whom would be excellent. However, since Bearden is in the service, it might be a simpler proposition. Unfortunately in his case, we have very little photographic record, but I am sure that Mr. Peining and Mrs. Calkens will both recommend him highly for the work he executed on order for the magazine.

In talking with some Army men recently, I ascertained that it would be a relatively simple matter to obtain for the men in the service, an immediate promotion to the status of warrant officer, the most natural position for this work, since the title qualifies a warrant officer to act as liaison man between the officers and the privates. The stipend is a fair one -- \$2700 and gives them some compensation in relation to their ordinary prospects in their current position. All of these men would unquestionably be promoted rapidly under existing circumstances and would make too great a sacrifice in accepting the commission of war correspondence as private or as corporal. While there still remains a difference in this stipend, I believe that there would be no objections from the men.

My very best regards.

Sincerely yours

Signed in Mrs. Halpert's absence

EGHla

11673

WAR DEPARTMENT
Office of the Chief of Engineers
Washington

0000127

Feb. 20, 1943

CE SPETO

201 (Levine, Jack)

Subject: Transfer of Enlisted Man.

To: Military Personnel Division,
Army Air Forces.

Attention: Major K. R. Smith,
2523 #1 Bldg.,
Gravelly Point, Va.

1. In confirmation of informal telephonic discussion of February 19, 1943, it is requested that Private Jack Levine, now believed to be in the 909th A. F. Hq., Mitchel Field, N.Y., be transferred to the Enlisted Detachment of the Office, Chief of Engineers.

2. Pursuant to a directive from the Commanding General, Services of Supply, the Chief of Engineers is forming a select group of artists to paint battle scenes in various overseas theaters, and Private Levine has been named as a highly qualified artist by the Advisory Committee appointed for that purpose.

3. It should be pointed out to Private Levine's Unit Commanding Officer that not only would this transfer present an extremely rare and desirable opportunity to an artist, but also that it is the plan of the Chief of Engineers immediately to promote him to the grade of Technical Sergeant.

For the Chief of Engineers:

/s/Robert H. Burrage,
Colonel, Corps of Engineers,
Assistant; Operations and Training Branch,
Troops Division.

504

201-Levine, Jack

1st Ind.

(AFPM-2-KRS)

WD, HEADQUARTERS OF THE ARMY AIR FORCES, Washington, D. C., February 24, 1943.
TO: Commanding General, Air Forces Eastern Defense Command and First Air Force,
Mitchel Field, New York.

It is recommended that subject enlisted man be transferred to the 8th Service Command, Engineer Training Unit, Camp Claiborne, Louisiana, for assignment to and duty with the Enlisted Detachment of the Office, Chief of Engineers thereat.

For the Commanding General, Army Air Forces:

J.M.EVANS, Colonel Air Corps
Director of Personnel
BY: /s/ James P. Cook, Jr.
James P. COOK, JR. Major, Air Corps

February 20, 1943

Mr. Philip J. Wickser
245 Nottingham Terrace
Buffalo, New York

Dear Mr. Wickser:

At your request, we shipped the Pippin to your residence several days ago and no doubt the painting has now reached you.

You may be pleased to learn that the Pennsylvania Academy has just purchased a Pippin we sent for their exhibition. Another museum is also angling for one of his paintings and we are very pleased with the excellent reception Pippin has had since his contact here. I hope that the small still life fits into your architectural scheme.

Have you thought any further about the small Guglielmi call "Memory of the Charles River" on which the price is still \$100 as quoted to you originally, although we plan to increase it when offering it elsewhere.

Sincerely yours

EGHla

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

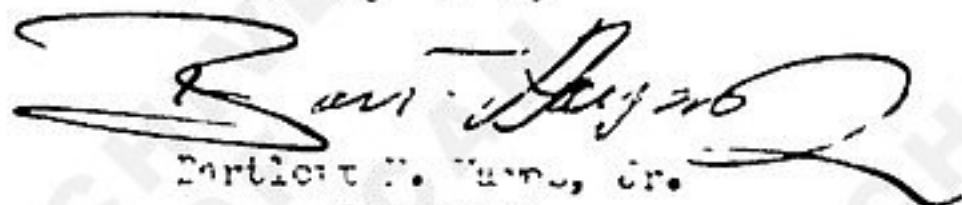
February 22, 1947

Dear Mrs. Halpert:

I looked at the Lowanski pictures at the Museum of Modern Art and find that the one entitled "Boats" (the bows of two red freighters) had not yet been sold, at least there was no indication of it. I should like to reserve this definitely for the show next autumn, for the price seems very reasonable, \$125, and I should particularly like to have a few low-priced items in the show. If I do not find someone to buy it for us, I shall get it for the Gallery anyhow, so that you may consider it a sale although I should naturally not like to have it made public at this time. I think it would be well not even to tell the artist.

I look forward to hearing from you about the industrial proposition sometime in the near future. With best regards,

Sincerely yours,


Carl H. Harris, Jr.
Director

Mrs. Edith C. Halpert, Director
The Downtown Gallery
47 East Fifty-first Street
New York, New York

DHH:MO

P. S. I am forwarding under separate cover a copy of our recent accessions bulletin in which the Kuniyoshi drawing is recorded.

Councilors

February 23, 1943

Colonel H. E. Fisher
Commanding Engineer
Headquarters, First Air Force
Mitchell Field, N. Y.

My dear Colonel Fisher;

Several weeks ago, I had the pleasure of meeting you and Mrs. Fisher, on the occasion of the Macy opening of the Camouflage exhibition. I was so impressed with the exhibits and the demonstrations, that I recommended the show to a large number of persons in the art world - who incidentally, were equally enthusiastic.

Among the enthusiasts were Mr. Alfred Barr, Director of the Museum of Modern Art, Mr. James Thrall Soby, his assistant and director of the Armed Services Program of the Museum, and Mr. Holger Cahill, chief of the PA art project. We are all eager to visit Mitchell Field as a group, to obtain a closer knowledge of the extraordinary work being performed there. Is it possible to obtain permission for such a visit? Unfortunately, as working people, the only available time we have is on Sunday, preferably the afternoon. The wives of the three gentlemen mentioned should like to be in the group, as well.

I hope that I am not imposing by writing to you to ascertain what arrangements may be made. Thank you for your courtesy.

Very sincerely yours,

P.S. Under separate cover, I am sending you one of the posters now appearing in all the New York City subway cars. Jack Levine is "one of your boys".

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ADDRESS REPLY TO
CHIEF OF ENGINEERS, U. S. ARMY
WASHINGTON, D. C.

REFER TO FILE NO. _____

WAR DEPARTMENT
OFFICE OF THE CHIEF OF ENGINEERS
WASHINGTON

February 23
19 43

Mrs. Edith Halpert
Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I submitted the drawings and reproductions of your three artists to the members of our committee.

As I think I explained to you, the Engineers can assign any enlisted man to work with our committee in making a pictorial record of the war at one of the principal war theaters. In fact, over half of our selected artists are enlisted men or have commissions in the Army. It will be the policy of the Engineers to promote them as soon as possible, although they have not yet determined upon any rank. So, of course, no enlisted man or officer could "decline" such an assignment.

Our committee had already decided to recommend both Levine and Siporin as they had a high opinion of their work. We can, of course, review our own recommendation if we feel that an artist would be ineffective. I am awfully glad Siporin wants to go and I hope Levine will change his mind. I am convinced myself that for an artist this will prove the chance of a lifetime and the chance of a century. I might add, that very great publicity will be given their work through publications and in other ways.

Ever sincerely,

George Biddle
George Biddle, Chairman
War Department Art Advisory
Committee

GB/em



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February 27, 1943

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POW
Mr. O. M. Finger
Wind Innersold & Counter Co.,
Brookton, Massachusetts

Dear Mr. Finger:

In accordance with your request, we are shipping the Bennett painting to Mr. Herbert W. Wind, 426 Elm Street, Brookton, Massachusetts. The bill is enclosed and we may be paid at your convenience.

Sincerely yours

EGHla



OFFICE OF
COMMISSIONER OF INTERNAL REVENUE

ADDRESS REPLY TO
COMMISSIONER OF INTERNAL REVENUE
AND REFER TO

IT:P:T-2
GCF-A-2

TREASURY DEPARTMENT

WASHINGTON

FEB 27 1943

Mr. Tessin Zorach,
276 Hicks Street,
Brooklyn, New York.

Sir:

Reference is made to your letter dated February 16, 1943 relative to the allowability for income tax purposes of certain expenditures of corporations engaged in war work.

You state that you have been informed that corporations engaged in war work are entitled to deduct a reasonable amount for expenses involved in maintaining morale in their plants, such as band concerts, display of art work, etc. You desire advice as to any rulings covering this question.

Expenditures of the above-mentioned nature are allowable in accordance with I. T. 3581, Internal Revenue Bulletin No. 42, dated October 19, 1942, which provides in part as follows:

" * * * Reasonable expenses incurred by companies in advertising and advertising technique to speed the war effort among their own employees, and to cut down accidents and unnecessary absences and inefficiency, will be allowed as deductions. * * *."

Respectfully,

J. Mooney

Deputy Commissioner.

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[March 1943]

Mrs. Colin Redford
1017 Minor Ave.
Seattle, Wn.

My dear Miss Edith - Halpern

In Feb. 15th issue of Vogue there was shown the beautiful home of Henry Luce editor of "Life" and "Time" and of his talented, charming wife Clare Booth Luce, the playwright.

In their living room, among treasures

was shown an early American type of painting by John Kane. This looked very much like the two paintings I have and of which I sent you the photos. I still wish to sell the paintings but as it is expensive + difficult to photograph them I should like you to return the 2 photos until I can get duplicates. I understand my two paintings are rare originals done by the old carriage painters. Thank you. Mrs. Colin Redford
1917 minor art. Seattle

[March 1943?]

740 PARK AVENUE

Dear Mr. Halpert.

Am returning picture of
Indian. It is not important
enough as I have the other
one -

I do want the "Roster" but
it is too high for Mrs. Limer
but I will think it over -

I hope to give my collection
to a Museum so the "Roster"
would be a great addition -

It was so nice seeing
you again.

Yours & Mrs

Electa Webb.

WESTERN UNION

1201

SYMBOLS

DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless the sender is indicated by a suitable symbol above or preceding the address.

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The other time shown in the date line on telegrams and cablegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

FF297 21/24 NL=WUX SANFRANCISCO CALIF 1

045 NOV 1 PM 9-12

MRS EDITH G HALPERT=

DOWNTOWN GALLERY 43 EAST 51ST ST NYK=

AM INTERESTED IN YOUR PROPOSAL. PICTURE HAS BEEN REQUESTED FOR
CURRENT MUSEUM OF MODERN ART SHOW. HAVE YOU ANY OBJECTIONS?
PLEASE ANSWER WESTERNUNION COLLECT=

ALFRED FRANKENSTEIN SANFRANCISCO CHRONICLE.

*469 M. 143
10:30
Kulboms*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

March 1, 1943

Mr. Joseph T. Fraser, Jr., Secretary
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Thanks for your letter. I was delighted that Pinpin will be represented in his home town with his best painting to date. I am enclosing a receipted bill.

Being an optimist, I am still hopeful that either the Levi or the Kuniyoshi will seduce your purchasing committee or some individual donor. Incidentally, do you know that corporations may make gifts of art (or monies for such purchases) to museums with the entire sum deductible from the net income of the firm? Mr. Taylor is now working on a public ruling to that effect, but there is no question that part of the five percent allowed by the 1942 tax law is available for museum gifts. With all the war work going on in your territory this should be a cinch. Several of the museums have already taken advantage of this clause.

Mr. Kinriggerode selected from your exhibition the three following pictures which are to be shipped directly to Washington:

Raymond Breinin
Horace Pinpin
Kilee Spencer

Along the River
John Brown Going to his Hanging
Blast Furnace

I have notified Mr. Kinriggerode that the Pinpin was sold and he would have to ask you specifically for this painting.

My very best regards.

Sincerely yours

EGHla

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IN REPLY
REFER TO

HEADQUARTERS
AIR FORCES, EASTERN DEFENSE COMMAND
and
FIRST AIR FORCE
OFFICE OF THE ENGINEER
MITCHEL FIELD, N. Y.

U-111/HEF

March 1, 1943

Miss Edith G. Halpert,
Director,
The Downtown Gallery,
43 East 51st St.,
New York, N.Y.

Dear Miss Halpert:

We were pleased to receive your letter of February 23rd, relative to the possibility of Mr. Barr, Mr. Soby, Mr. Cahill, and their wives and yourself visiting our 902nd and 909th Engineer Air Force Headquarters Companies at Mitchel Field, and their Camouflage demonstration area, and Camouflage School facilities.


Delay in reply has been due to the 909th Engineers being absent from the station on target practice at Camp Upton during the past week. Promptly upon their return I contacted Captain Arthur E. Toose, Commanding Officer, 909th Engineer Air Force Headquarters Company and he advised that next Sunday, March 7th would be very suitable for your visit and suggested that you arrange the visit starting about 1:30 P.M. of that date. He suggested your party coming to the Railroad Station at Hempstead, via the Long Island Railroad and advising him telephonically then or before your departure from New York concerning the exact time of arrival at Hempstead, and he would arrange for some sort of transportation to get you to their camp area. The telephone number of Captain Toose is extension 825 at Mitchel Field (Garden City 1500, or Fieldstone 3-9100). I shall be pleased to arrange to be present during your visit. Should you desire to telephonically communicate with me at Mitchel Field, my extension number is 550 (office) or 346 (residence).

The group mentioned in your letter have been extremely helpful in our efforts to obtain skilled and professional specialists for important positions where artists are needed with the Army Air Forces. It is our hope that we may continuously indicate our gratitude for your excellent cooperation and assistance. I have just received a very interesting letter relative to Private First Class Jack Levine and I am attaching a copy thereof herewith for your interest. I have telephonically discussed the matter with Colonel Robert M. Burrage, Operations and Training Branch, Troops Division, Office of the Chief of Engineers, Room 1110, New War Department Building, Washington, D.C., this morning, and advised him that yourself, Mr. Barr, Mr. Soby and Mr. Paul J. Sachs could be depended upon for reliable recommendations in matters of this sort and he agreed that I may advise you folks that he would appreciate receiving your recommendations of nationally known competent artists for additional assignments similar to that contemplated for Private Levine. I have in mind your knowing of such artists who possibly may be in an organization of the Army where artistic qualifications are not fully utilized and that you would desire to recommend such extraordinary specialists

for this new type of assignment. There are not many artists going to be selected, and those chosen must be thoroughly competent. Colonel Burrage advised me that the Chief of Engineers had an advisory committee of the directors of the various museums, etc., to make these final selections and that the project involved one directed by the Secretary of War in connection with established historical records in the form of paintings of active combat operations. I am not at liberty to advise you as to where Private Levine is being sent, but can assure you that it is a most interesting theater of operations, one for which historical records will later be very valuable.

I shall look forward with a great deal of pleasure joining your group on the proposed visit next Sunday. Thanking you again for your most excellent cooperation, I am,

Very sincerely,


H. E. FISHER,
Colonel, Corps of Engineers,
Engineer.

CC: Captain A.E.Tooze.

P.S. Since writing the above, I have learned that General Chaney, my commander, directs me to be at Westover Field, Mass., at 11:00 A.M. next Sunday, March 7th, as his representative for a demonstration of a British Mission, but I have telephonically discussed this change with Captain Tooze and it was agreed that either 1:30 P.M. March 7th or March 14th would be suitable for your visit, depending upon your convenience; he would handle the full details of these arrangements during my absence. If you prefer March 14th, I would then be present with Captain Tooze to join the party. Either date is satisfactory insofar as our artists, local facilities, and Captain Tooze are concerned, although Captain Tooze advises that they are moving their instructional material into a new location and that possibly it would be more in readiness on March 14th as compared to March 7th. Please telephonically advise Captain Tooze at your earliest convenience relative to the date selected.



March 2, 1943

Mrs. Lulu J. Adams
975 So. Mariposa Avenue
Los Angeles, California

Dear Mrs. Adams:

Evidently there is some misunderstanding regarding an exhibition in April. We have made no plans for such an exhibition this year as guest exhibitions of this type are organized only once with the character of the show changing each year.

However, in view of the great enthusiasm of Mr. Whinner, I should be very much interested in seeing photographs of your work, if you have them available. We are always interested in new artists who have something to contribute, although at the moment we are not making any specific arrangements for adding to our list. The war situation has naturally affected the art business most adversely.

I look forward to seeing the photographs.

Sincerely yours

EOHla

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March 2, 1943

Colonel H. E. Fisher
Corps of Engineers
Headquarters, First Air Force
Mitchell Field, New York

Dear Sir:

Thank you for your letter, and for your great courtesy. Mr. Barr, Mr. Soby, and I are honored by your confidence and shall do our utmost to be of service.

Because of your suggestion that March 14th would be more convenient for you and for Captain Tooze, we are arranging to pay our respects on that day. I shall telephone Captain Tooze before we leave for Hempstead, as you requested.

Sincerely yours,



E. G. H.

March 5 1943

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March 2, 1943

EGH
Colonel H. E. Fisher
Corps of Engineers
Headquarters, First Air Force
Mitchell Field, New York

Dear Sir:

I am most grateful for your reply, and your great courtesy. The gentlemen referred to in your letter, as well as the writer, are great

Very respectfully,
[Signature]

Enclosed for you are two copies of a letterhead memorandum dated and captioned as above. The first copy is for your information and the second copy is for the file.

Very truly yours,
[Signature]

Very truly yours,
[Signature]

Very truly yours,
[Signature]

March 2, 1943

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Mr. Hayes:

Thank you for your letter.

I am very much pleased that you enjoyed the Levondowski group at the Museum of Modern Art and decided on my favorite painting, "Boats". Because of the danger of sale during the exhibition, I took it upon myself to advise the Museum of Modern Art that the picture is withdrawn from sale and that when the transaction takes place, the 10% commission will be allowed by us as previously arranged with the Museum. However, I must not give any statement about who the purchaser is, so that there will be no publicity of this acquisition by the Addison Gallery.

I am grateful to you for sending me the recent acquisition bulletin, and I have placed the reproduction of the Barnett in our record book, together with the data which appears.

Early last week I saw Mr. Taylor at the Metropolitan and we discussed the corporation tax situation in great detail. I had all the printed regulations from two tax counselors who also included the translations from legal English to understandable terms. There is no question whatsoever but that part of the five percent tax reductions from the net income may be made available for the purchase of art, to be given to an educational institute such as the Addison Gallery. This may be done directly or through a money gift outright, so that the director may make the selection. I am enclosing a draft of the law and copy of the translation.

Mr. Taylor plans to have the tax counsel for the museum carry this through and is arranging to get the ruling in writing in the very near future. However, in talking, not only to tax people, but to several corporation heads, I have been assured that there is no question whatsoever about the regulation and the desirability of such use of tax money, particularly since the W.P.A. and Treasury Department projects for the help of living American artists have both been dropped by the government. My best regards.

Sincerely yours

EGHla

March 2, 1943

Mr. O'Donnell Iselin
104 East 71 Street
New York, N. Y.

Dear Mr. Iselin:

The Davis exhibition has closed and I am wondering whether you would like to have me send you the little oil you liked so much on approval - "Still Life in the Street" priced at \$175.

Also, if you are interested in Lewandowski's work, the Museum of Modern Art is transacting all the business in connection with sales of pictures on view and receive a 10% commission for affecting sales.

I look forward to hearing from you.

Sincerely yours

EGH1a

March 3, 1943

Dear Mrs. Halpert:

To bring you to date I'll have to mention the Navy. Brevity is best. I finished my various tests, discovered myself qualified for the job, but upon reaching Officer 'C' I was informed that the category had been closed from Washington. So my application rests in the files.

In the midst of the general confusion here, Burnett Shryock of Southern Illinois Normal University wrote asking if I would finish the year as resident artist. Aaron Bohrod, as you probably know, has been accepted as one of the War Department artists to go to the front...A telegram just came, saying that Aaron has finally received his orders to leave, would I be able to take over at Carbondale on April 1st. I'll let you know as soon as I decide.

Shryock requested about twenty pictures for a one man show down there for late spring or early summer. I have just written him that the pictures were at the Gallery, and that I would ask you if it were possible to make up such an exhibit. If I accept the job, it would be a suitable thing to have the work on view. The University, though small and somewhat remote, is making a real effort to keep the art idea afloat. If you would drop him a line regarding the project of sending the pictures, I would appreciate it a great deal.

Address:

Burnett Shryock
Southern Illinois Normal University
Carbondale, Ill.

My very best to you. I'll write you again soon.

Sincerely yours,

Nancy Burnett

C

RICHARD A. LOEB
235 JERSEY AVENUE
NEW BRUNSWICK, NEW JERSEY

March 3, 1943

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Edith:-

Thank you for your kind letter of this morning.

I shall take care of the Coumont bill directly and would ask you to crate and ship the item to my office. It will thus be far easier for me to transport it.

You might tell Mitch that the subject of his painting is not necessarily one to bring cheer but that multitudes have sat in front of it and wept.

I would also ask you to inquire whether Jack Levine ever received the box of halva which Jane sent him the day after our party. If not, it will possibly be traced directly to the Colonel.

I should see you soon.

Yours very sincerely,

R. A. Loeb

Richard A. Loeb

ral:gmm

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PALMER, HOUCK & WICKSER

WILLIAM PALMER
GEORGE E. HOUCK
PHILIP J. WICKSER
DELOS W. HARING

ATTORNEYS AT LAW
6 BUFFALO INS. CO'S BLDG
BUFFALO, NEW YORK

March 3, 1943

Mrs. Edith Halpert
The Downtown Gallery
43 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

I will keep the Pippin, and enclose my check to cover it and the bowl. The next time I am in New York I will come in and select a couple more bowls.

I had your letter and confess to a lingering interest in the "Charles River". I will take a look at it when I see you next.

Yours sincerely,

encls.



CLEARWATER ART MUSEUM

CHAMBER OF COMMERCE BUILDING

CLEARWATER

FLORIDA

March 5th, 1943

Mrs. Edith Halpert
Director, Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I was greatly disappointed not to be able, because of war conditions, to make my annual fall trip to your gallery to visit with you and select pictures for our annual of Contemporary American Painting. I was still more deeply distressed to be forced to cancel the annual itself, this year, although it is now apparent that this was a wise decision as current transportation tie-ups would undoubtedly have wrecked a circuit schedule down here. As a typical example, we shipped five boxes of the Florida Gulf Coast Group circuit on February 10th to the University of Florida in Gainesville, and nothing has been heard of them since! It normally took three days for such a shipment. We started this group out bravely to tour to the San Francisco museum via the Newark Museum and points between. So I'm murmuring prayers for victory in the war and for the sustenance of art and artists meanwhile.

Last July the painter Claude Baker died in nearby Palm Harbor, Florida, leaving a group of about a dozen paintings produced by her during the last four years of her life. It is my opinion that these works might be profitably handled under your direction through the Downtown Galleries. They have an individual eerie quality and homogeneity sufficiently marked to give them identity as collector's items. If they "catch on," the total available number is small, warranting good prices. I presume they would be classed as primitives, but they are done with enough skill to be reasonably permanent, technically. They do not strongly resemble the work of any other artist known to me. While they are individualistic, they are particularly American, born out of provincial American faith and superstitions. This means that they aren't pretty because provincial American faith and superstitions aren't pretty; but neither are they horror pictures.

CLEARWATER ART MUSEUM

CHAMBER OF COMMERCE BUILDING

CLEARWATER

FLORIDA

2.

Claude Baker (Mrs. Chauncey G. McCoy) was as American as Abraham Lincoln. She was about six feet, three inches tall and weighed perhaps 230 pounds. She came from an old Florida family of pioneers, still retaining the pioneer outlook. Her huge brother and sisters have scattered to lumbering and farming communities in various parts of the country. Claude came to Palm Harbor years ago and opened a ramshackle boarding house lodge and cabin camp for tourists and fruit pickers. She operated this with imperturbable skill and success until the Florida boom collapsed. Her husband came to her establishment as a tourist guest, married her and stayed on. Prosperity faded. Claude and her husband lived in the great barnlike unpainted lodge structure, serving fewer and fewer lodgers. Chauncey dabbled in clairvoyance, mind reading and crystal gazing, and devoured books on art. He perpetually sought a short cut to spiritual or intellectual power and attained an engaging state of mental confusion which, to Claude, seemed quite wonderful.

Claude became aware of a chronic discomfort which proved to be cancer. After an exploratory operation the surgeon advised that she had but a short time to live. But Claude owned an abiding child-like faith. She sent to Georgia for a blind faith healer who affected what appeared to be a miraculous cure. All cancer symptoms seemed to disappear.

Claude had painted many years ago. This early work was inclined to sentimentality unrelieved by noticeable talent for drawing or color. She had exhibited with the Clearwater Art Club some years back. The club was socially minded and was neither gracious nor encouraging to her. She resigned and stopped painting.

When I arrived in Clearwater in 1938 I encouraged her to resume her efforts. After a few preliminary technical bouts with still life she plunged into the production of imaginative interpretations.

She was now a relaxed person who had lost all concern for popular approval. She painted whatever happened to interest her, and called it finished when she felt it was the way she wanted it. Her subjects were derived from dreams, imagination, memories or experience. She worked in an old rocking chair before an extraordinary Victorian easel encrusted with gingerbread ornamentation, set up in her large downstairs room which had

CLEARWATER ART MUSEUM

CHAMBER OF COMMERCE BUILDING

CLEARWATER

FLORIDA

3.

been a restaurant in the old days. When she could carry her work no further she set it aside until the next step made itself clear to her. She claimed that if she failed to do it right, she literally got a pain in her neck. One time it occurred to her to get Chauncey to look in the crystal to read what she should do next. He says the first time it happened he was amazed to see a vision of an artist at an easel holding her unfinished painting. This visionary artist made changes in the picture which she then faithfully followed. Thereafter she often sought crystal guidance. Apparently this did not contaminate her style.

In June, 1942, the cancer again became active. Claude made a brave attempt to conquer it once more through faith, but the struggle was too great for her. She had a premonition of failure and took the disappointment sadly but sweetly, like a child who has been refused permission to go to a party. She spoke of pictures she had wanted to paint, reluctant to admit that they never would be done.

Here are the titles and sizes of the pictures she executed from 1938 to 1942:

Cracker House at Night	24 x 18
Evolution of Man	24 x 36
Their Ship Comes In	34 x 36
The Catfish	24 x 36
Fisherman, Early Morning	24 x 36
The Mystic Church	22 x 17
Moonlight on the Glades	20 x 22
The Elfement	28 x 34
Honeymoon Island	33 x 41
Air Raid	37 x 41
Hurricane	35 x 40
Haunted Juke Joint	31 x 36

Herewith are small photos of a few of the above. Better prints will be procured for you if you request them.

If you think this group has possibilities for exhibition and sale on a commission basis Mr. McCoy is eager to cooperate. Further information will be supplied on request.

Sincerely yours,

Henry W. Taylor
Henry White Taylor
Director

HWT/GIC

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THE MUSEUM OF MODERN ART

NEW YORK

11 WEST 53rd STREET
TELEPHONE CIRCLE 5-8900
CABLES. MODERNART, NEW-YORK

ELODIE COURTER
DIRECTOR OF CIRCULATING EXHIBITIONS

March 5, 1943

Dear Mrs. Halpert:

Dorothy tells me that you have agreed to lend the following pictures from the gallery and from your own collection for the duration of the tour of Americans 1943:

Guglielmi: "The Various Spring"	Lewandowski: "Gas Tanks and Washer"
" : "Kental Geography"	" : "Lighthouse Point"
" : "Festa"	" : "Winter Port"
" : "Soliloquy"	" : "Red Tanks"
" : "The Bridge"	" : "Iron Horses"

It is too bad that the Harnett "Music and Good Luck" that is illustrated in our catalog is not available for the tour, but I understand that you have agreed to lend your "For Sunday Dinner" in its place.

We are planning to send the exhibition to the museums of Buffalo, Toronto, Cleveland, St. Louis, Denver, San Francisco and Portland, bringing it back to New York in January of next year.

As we are making arrangements for packing next week, I would like to have your confirmation of the above arrangements at your earliest convenience.

Very sincerely yours,

Elodie Courter

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st St.
New York City

ec:dd

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San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO, CALIF.

TEL: DOUGLAS 1414

March 5, 1943.

Mrs. Edith G. Halpert,
43 East 51st Street,
New York City.

Dear Mrs. Halpert:-

Many thanks for your telegram. I am not sending the picture to the Museum of Modern Art. For the moment I am holding everything in abeyance regarding the picture, but will get in touch with you just as soon as I have made up my mind just exactly what I want to do with it.

Sincerely yours,

Alfred T. Frankenstein
Alfred T. Frankenstein,
MUSIC AND ART EDITOR.

ATF/s

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

March 6, 1943

Dear Mrs. Halpert:

along
I am very pleased to have your letter of the second describing the corporation in greater detail. I am not quite clear from what you say whether Mr. Taylor plans to pass on the tax ruling he is obtaining for his use or whether I must obtain one independently for our own purposes. I assume the former from our previous conversation and shall wait at all events until hearing from you again. I am waiting a ruling direct from Washington on our own plan, about which I spoke to you, and hope to have that straightened out in the near future.

I have just heard from Mrs. Purdy that she is to receive a letter from Bennett regarding something in connection with the 1944 American Symphony which she is causing our own position to conflict with Latin political troubles and trouble like conduct itself.

Sincerely,
Bartlett H. Halpert, Jr.

Bartlett H. Halpert, Jr.
Bartlett H. Halpert, Jr.
Director

Mrs. Edith L. Halpert, Director
The Addison Gallery
43 East 75th Street
New York, N. Y.

BHH:HC

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after me x

IN REPLY
REFER TO:

HEADQUARTERS
AIR FORCES, EASTERN DEFENSE COMMAND
and
FIRST AIR FORCE
OFFICE OF THE ENGINEER
MITCHEL FIELD, N Y

U-118/HEP


March 6, 1943

Miss Edith G. Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York, N. Y.

Dear Miss Halpert:

Receipt is acknowledged of your letter of March 2, 1943, advising that your group will visit Mitchel Field on Sunday, March 14th. I have advised Captain Tooze and we are both looking forward to this occasion with a great deal of pleasure.

Very sincerely,


H. E. FISHER,
Colonel, Corps of Engineers,
Engineer.

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[1945]

Sam Ediths:—

R7D1
Bridgton Me
Me 6

Thanks for your cheery letter re.
H. J. MacMillan's work. It will pop in
to see you right after Easter & he
will have even ask you to take any
of his stuff unless you ask him first.
Scap your stuff. But ask him for
one or two if you find you can - he
is within harn w/2 promiser like me.
He has written me to ask you to send
him his photos as he needs 'em.
118 South Fourth St. Wilmington N.C.
How we sweat over his beaux arts!
When I'm all established again at
North Egmont, Mass. (Berks shires - railway
& front of) write you & hubby come to see me?
Give some a voluptuous fund who want to
cook & take care of me for life penniless
like me. Should I do it? Answer
Silly mine! I mean, should I let her.
She is not exactly torturing but pre-cow
it you know what I mean. What sophisticated
will do that for me & just what does sophistication get
you - me? Devotely H. J. MacMillan

M. H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park,
San Francisco, California

OFFICE OF THE DIRECTOR

March 6, 1943

Mr. Mitchell Siporin
3243 West Crystal Street
Chicago, Illinois

Dear Mr. Siporin:

Contrary to what you may have learned from sensational newspaper reports or through envious Chambers of Commerce about dim-outs, black-outs, air raids and such, we are still going strong on the West Coast and the activities of our museums and other educational institutions are more lively than ever.

Following the precedent set by such spectacular exhibitions as the American Painting Show of 1935, the Seven Centuries of Painting of 1939, the two great art exhibitions of the Fairs of 1939 and 1940 and others which have gained nation-wide acclaim, we are now planning for this museum an exhibition called "Meet the Artist", scheduled for May and June of 1943. The title indicates what we wish to accomplish. With our American art having reached a standard unsurpassed in the world and with the public becoming increasingly conscious of the spiritual values created by our artists, we feel that the time has come when people would want to know more about these men and women, their personalities and "what they look like".

With this in mind we wish to assemble a comprehensive show of self-portraits of all the truly important living artists of our country. Ample space for exhibitions permits us to include even more than one likeness of an artist who in the course of years may have changed his style and would want to be represented by an example of his early work as well as a more recent self-portrait. There is no limitation as to media, drawings and water colors being as welcome as oil or tempera paintings. We also want to show a good photograph of each contributor to be displayed alongside his work. We believe that this will give the public a most interesting insight into the art of portraiture in general as well as into the individual interpretation of each master.

As a special branch of the exhibition we propose to show likenesses or caricatures done by themselves of our leading cartoonists who have made such a unique and thoroughly American contribution to art. Here, too, we wish to have a photograph of each artist.

Having long been an admirer of your work I am asking whether

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we may count on your generous cooperation. As a recent work of yours, we naturally should prefer one not yet shown elsewhere, and as the time would seem ample, it might be possible for you to do something expressly for this show. However, if it is impossible for you to create something new, will you let us know where we can obtain an existing self-portrait of yours. I have no doubt that if such a work should no longer be in your possession the present owners, be they private collectors or museums, would not hesitate to lend it to us, especially if you back up our request.

The museum will naturally assume all expenses for packing, transportation and insurance. We propose to print an elaborate catalogue, reproducing possibly all works and accompanying each with proper biographical data. If you could supply such data in your own words, no matter how facetious, all the better.

As we have already obtained verbal promises from some of your outstanding colleagues, we have no doubt that the exhibition "Meet the Artist" will become a great success not only locally but nationally. Will you therefore kindly let me know at your early convenience whether we may have the honor of including you in this exhibition.

Yours very sincerely,



Walter Heil
Director

WH:AS

EDWARD B. ROWAN - 1900 E STREET, N. W. - WASHINGTON, D. C.

March 6, 1943

Private Edmund Lewandowski
902d Engr. A. F. Hq. Co.
Mitchell Field, New York

Dear Edmund:

A number of artists and friends of Edward Bruce, since his death on January 26, have spoken to Mrs. Bruce and me about a modest Memorial commemorating his generous attitude and faithful service to the development of American Art. We are in agreement that the only type of memorial that would please Ned is one which would continue to be a source of enjoyment to people.

It has occurred to a number of us that a group of watercolors, drawings or prints by friends of Ned and admirers of his great achievement, to be placed in the little hospital where he spent his last days, would be most appropriate.

I thought that you might like to know of this plan and possibly wish to send or have sent one of your works to be included, providing you have something available that would be suitable for hospital decoration. In case the work is not framed, arrangements have been made to take care of matting and framing after the work has been received in this office.

In conclusion, I wish to stress that this letter is to be regarded as merely informative and is in no way to be considered a request.

Very sincerely yours,


Edward B. Rowan

M. H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park,
San Francisco, California

March 8, 1943

OFFICE OF THE DIRECTOR

Mr. Julian E. Levi
282 West Fourth Street
New York City, New York

Dear Mr. Levi:

Contrary to what you may have learned from sensational newspaper reports or through envious Chambers of Commerce about dim-outs, black-outs, air raids and such, we are still going strong on the West Coast and the activities of our museums and other educational institutions are more lively than ever.

Following the precedent set by such spectacular exhibitions as the American Painting Show of 1935, the Seven Centuries of Painting of 1939, the two great art exhibitions of the Fairs of 1939 and 1940 and others which have gained nation-wide acclaim, we are now planning for this museum an exhibition called "Meet the Artist", scheduled for May and June of 1943. The title indicates what we wish to accomplish. With our American art having reached a standard unsurpassed in the world and with the public becoming increasingly conscious of the spiritual values created by our artists, we feel that the time has come when people would want to know more about these men and women, their personalities and "what they look like".

With this in mind we wish to assemble a comprehensive show of self-portraits of all the truly important living artists of our country. Ample space for exhibitions permits us to include even more than one likeness of an artist who in the course of years may have changed his style and would want to be represented by an example of his early work as well as a more recent self-portrait. There is no limitation as to media, drawings and water colors being as welcome as oil or tempera paintings. We also want to show a good photograph of each contributor to be displayed alongside his work. We believe that this will give the public a most interesting insight into the art of portraiture in general as well as into the individual interpretation of each master.

As a special branch of the exhibition we propose to show likenesses or caricatures done by themselves of our leading cartoonists who have made such a unique and thoroughly American contribution to art. Here, too, we wish to have a photograph of each artist.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

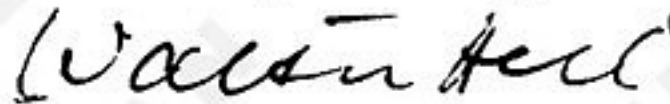
Mr. Levi
Page two

Having long been an admirer of your work I am asking whether we may count on your generous cooperation. As a recent work of yours, we naturally should prefer one not yet shown elsewhere, and as the time would seem ample, it might be possible for you to do something expressly for this show. However, if it is impossible for you to create something new, will you let us know where we can obtain an existing self-portrait of yours. I have no doubt that if such a work should no longer be in your possession the present owners, be they private collectors or museums, would not hesitate to lend it to us, especially if you back up our request.

The museum will naturally assume all expenses for packing, transportation and insurance. We propose to print an elaborate catalogue, reproducing possibly all works and accompanying each with proper biographical data. If you could supply such data in your own words, no matter how facetious, all the better.

As we have already obtained verbal promises from some of your outstanding colleagues, we have no doubt that the exhibition, "Meet the Artist" will become a great success not only locally but nationally. Will you therefore kindly let me know at your early convenience whether we may have the honor of including you in this exhibition.

Yours very sincerely,



Walter Heil
Director

WH:N

March 9, 1943

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Mr. Hayes:

According to our conversation, Mr. Taylor had planned to get a ruling for the Metropolitan first and then arrange for a meeting of the museum directors to suggest the same procedure on a national scale. Of course each museum can function on its own at the present time and I am glad that you are following up the matter directly in relation to your plan. More power to you. We are polishing up our frames, varnishing the paintings and dusting all the sculpture. Incidentally, I hope you will not miss the Zorach exhibition which is really stupendous. I feel that it definitely and finally sets him up as the Dean of Contemporary sculpture. The show continues until March 27th so that you can no doubt make it.

The Bennett water colors were packed by Budworth and a consignment list was sent to you, together with the material I had promised Miss Peabody. I hope that these paintings will pacify your Boston audience.

Bennett is an early American with a dash of Latin blood.

Sincerely yours

EGHla

March 9, 1943

Mr. Robert Carlen
Carlen Galleries
323 South 10th Street
Philadelphia, Pa.

Dear Bob:

The only bookkeeping error I made had to hit Philadelphia.

However, you're not so hot yourself, correcting a little mistake while the big one went by the boards. In checking the statement I found that I had deducted 73 1/3% instead of 25%. Thus I am enclosing a check for \$50.84 which makes up both differences, but which will involve an additional entry in three books.

We have just received word that the little Pippin "Cyclamen" has been purchased by a Buffalo collector for \$125. How about sending me more of his pictures. With the few out on exhibition I have very little to show the gallery visitors.

My best regards. I hope the children are both feeling well.

Sincerely yours

EGHLa

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March 9, 1943

Miss Elodie Corter
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Miss Corter:

All the pictures listed in your letter of March 5th may be included in the Museum tour with the exception of the Guglielmi painting "The Bridge". This is a new example which we have never shown and we feel that it is important to give Mr. Guglielmi every opportunity in connection with a sale of this picture.

The Harnett will be available whenever you arrange to send for it.

Sincerely yours

EGHla

March 9, 1943

Mrs. Alice Nye
130 1/2 East 65th Street
New York, N. Y.

Dear Mrs. Nye:

If you can obtain the chalkware bust of Napoleon I am prepared to purchase it at this time. I believe the price was \$50.

Sincerely yours

EGHla

March 9, 1943

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Mr. Burnett Shryock
Southern Illinois Normal University
Carbondale, Illinois

Dear Mr. Shryock:

Rainey Bennett has written to me about your invitation and I think you are making an excellent choice.

In connection with the exhibition, you may rest assured that we shall cooperate with you in every way. At the moment a group of his recent water colors are on view at the Addison Gallery, where a symposia is being held on Latin American life. However, they will be available in a few weeks. Will you please let me know how many paintings you would like to have, furnishing the exact dates etc.

Sincerely yours

EGHla

March 9, 1943

Mr. Philip Wickser
245 Nottingham Terrace
Buffalo, New York

Dear Mr. Wickser:

Thank you for your checks. A receipted bill is enclosed.

Meanwhile I have set aside the Guglielmi "Charles River" which will be brought forth to tempt you again when you are next at the gallery. I look forward to your visit.

Sincerely yours

EOHla

CIRCLE 7-0212

ROOM 1741
30 ROCKEFELLER PLAZA
NEW YORK

March 10, 1943

The Downtown Gallery
43 East 51st Street
New York City

Dear Sirs:

Mr. Oliver D. Jennings has directed
me to send you the enclosed check for \$400. as
a payment on account of the painting "Uncle and
Coco Luck," which he purchased from you.

Very truly yours,

B. K. Mac Leod

Secretary

encl.

EMILY S. NATHAN • HELEN ERSKINE

551 FIFTH AVENUE
NEW YORK
MURRAY HILL 2-6447

March 10, 1943.

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51 Street,
New York.

Dear Mrs. Halpert:

The four Steig drawings I took
the other day are up at the Metropolitan
and the receipt from the Museum has been
sent to Mr. Steig.

You must come to the show.
I'll send you a card about it.

Cordially,

Emily S. Nathan

ESN:rk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 10, 1943

Mr. Robert Tyler Davis, Director
Portland Art Museum
Portland, Oregon

Dear Mr. Davis:

When Mrs. Smith visited the gallery recently, she suggested that I write to you specifically about two pictures which she felt would be valuable additions to your collection.

I am enclosing a color reproduction of the Stuart Davis which she so greatly admired. The reproduction naturally does not do the picture justice, but it was generally agreed that "Report from Rockport" was the outstanding picture in the show held recently. The other painting she was so enthusiastic about was the "Street Scene" by Jack Levine. A photograph of this painting is being sent to you under separate cover. You may recall that you almost acquired "String Quartette", now appearing in all the subways under the heading "Great Art from the Metropolitan Museum", which gave it the three thousand dollar purchase prize. The "Street Scene" is a slightly later example, smaller but just as impressive. Jack is now a Technical Sergeant in the Air Corps and is about to be shipped to the front. He has very few of his paintings left and naturally his production has ceased for the duration.

If the museum is "not in the money" at present, may I suggest a new racket -- legitimate and noble -- being practiced by a number of museums, and about to become a general issue throughout the country. The Tax Law of 1942 provides that a corporation may deduct 5% of its net income for gifts to institutions. In checking with the tax commissioner, we ascertained that works of art presented to a museum, either directly or through a cash donation, are accepted as a legitimate deduction. A copy of this clause is enclosed. Mr. Taylor of the Metropolitan Museum is getting an official lead to that effect and will distribute such information to all museums, but several institutions have already made arrangements with local corporations for such gifts. Since Portland has the prize corporation in the country, it should be very simple for you to obtain funds for the two pictures I mentioned, as well as additional objects of American Art.

May I hear from you.

Sincerely yours

EOHla

March 12, 1943

Mr. Henry White Taylor, Director
Clearwater Art Museum
Chamber of Commerce Building
Clearwater, Florida

Dear Mr. Taylor:

Thank you for your letter and the photographs.

I certainly enjoyed reading the contents of the former, which makes a fascinating story. However, although the pictures look very interesting, it is difficult for me to judge from these small scale reproductions. If you have larger photographs I should appreciate seeing them. I wish it were possible to send on one of the paintings so that I can also judge the color -- "Haunted Juke Joint" or "The Catfish" would help me considerably in making the decision.

I am sorry that you were unable to come north this year, but I understand the circumstances.

Sincerely yours

EGH:la

THE FLINT INSTITUTE OF ARTS

215 WEST FIRST STREET
FLINT MICHIGAN

March 12, 1943

Mrs. Edith Halpert
Downtown Gallery
43 East 51st St.
New York City, N.Y.

Dear Mrs. Halpert:

To get specific about our exhibition of Steig drawings and sculpture, may I write Hayes to come and pick them up on or about April 1st? Our show will open about April 15th or soon after and I would like to notify Hayes in plenty of time.

Do you happen to have any glossy photos, half tone cuts or line cuts of Steig drawings that we could borrow for advance publicity? I think we could use them if you would send them to us.

I've forgotten. Did I tell you that the C.I.O. renewed the arrangements for another term of free classes for children here at the Institute?

All kindest regards to you and with hopes of hearing from you soon.

Very sincerely yours,

Richard B. Freeman

Richard B. Freeman
Director

LAWRENCE KUPFERMAN 132 MYRTLE STREET BOSTON, MASSACHUSETTS

March 12, 1943

Downtown Gallery,
43 East 51st Street,
New York, N.Y.

Gentlemen:

I am writing an article on contemporary American printmakers for a leading art journal and I wonder if I could obtain from you a glossy photograph of Yasuo Kuniyoshi's lithograph, "Acrobat".

Has Niles Spencer been doing any lithographs lately? I was greatly impressed by one of his prints that I saw called "Roof Tops". Is he still doing work of this type?

I will be very much indebted to you if you can give me any assistance in the matter of the Kuniyoshi photo.

Sincerely yours,

Lawrence Kupferman

ALICE NYE
SMALL ANTIQUES
138 1/2 EAST 86TH STREET
NEW YORK CITY REGENT 7-6718

Dear Mrs. Halpern
Yours of 9th recd. Have sent
South for Napoleon and
will bring over when I receive

Thank you. Sincerely
Alice Nye

Mar 12/44

Li-fee is 50⁰⁰

March 12, 1943

Mr. Edward A. Rowan
1900 E Street, N. W.
Washington, D. C.

Dear Mr. Rowan:

Private Lewandowski referred your letter to me.

We both feel that it would be most fitting a
gesture to contribute a water color to the hospital
and shall be glad to send one on when you so decide.

I am sure that all the artists will feel equally
enthusiastic about the plan. They certainly should!

Sincerely yours

ECHLa

25 West Rock Avenue
New Haven, Connecticut
March 13, 1943

Mrs. Edith Halpert
The Downtown Gallery
43 West 51st Street
New York, N.Y.

Dear Mrs. Halpert,

I am sending you a photograph of the little watercolor picture about whose printer you and I talked. I thought you might like to have it to put with your records of other pictures by the same printer.

I am still on the quest for more information about the printer and also for examples of his work. If you could suggest anybody who would be likely either to have or to have seen pictures of this sort with whom I could communicate, I would appreciate it very much.

Very sincerely yours,

Frank O. Spurr

STATE OF ILLINOIS
DWIGHT H. GREEN, GOVERNOR
SOUTHERN ILLINOIS NORMAL UNIVERSITY
ROSCOE PULLIAM, PRESIDENT
CARBONDALE, ILLINOIS

March 15, 1943

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
43 East 51 Street
New York, New York

Dear Mrs. Halpert:

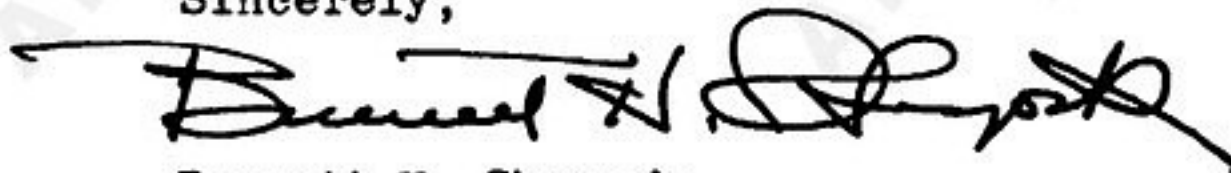
Thank you for your letter of March 9. I am extremely sorry that Rainey Bennett could not accept our offer, for I know him personally and would have liked very much to have him with us.

Concerning an exhibition of his paintings, I believe that I should like to wait until Fall as we seem to be pretty well booked-up for the remainder of the year. I was reserving an open date for our substitute Artist-in-Residence, and since Mr. Breinin is coming instead of Mr. Bennett, we shall want to exhibit his paintings.

What about next Fall? If you would like to adjust to some other exhibition of his work in the Middle-West, it might be more suitable for you and we would be glad to adjust our schedule accordingly. I told Rainey we couldn't afford a fee, but that we would be able to pay shipping charges. We have made sales this year, and that may be some inducement, but we know that cannot be predicted with any accuracy.

I should be glad to hear from you concerning this.

Sincerely,



Burnett H. Shryock
Head of the Art Dept.

BHS:hm

March 16, 1943

Miss Agnes Mungin
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

Dear Miss Mungin:

Mr. Soby telephoned me regarding the "Pop" Hart
watercolor of Africa. In our collection we have
two important examples. They are as follows:

The Oasis, 1929 23x17 1/2
Sengal Women Washing Clothes, 1930 19 1/2 x 14 1/2

Will you please advise me who will call for both
or one of the pictures, and when we are to expect
him. The pictures are available immediately.

Sincerely yours

EGH:la

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

March 16, 1943

Dear Mrs. Halpert:

I am delighted to know that we may have your Harnett, four Gaglielmis, and five Lowandowskis for the tour of Americans 1943. I greatly appreciate your generosity in giving up these paintings for so long a period, and I wish to extend my thanks on behalf of the other museums where the exhibition will be shown.

I am sorry about "The Bridge", but I can fully understand your reluctance to send it on tour.

Thank you for your generous cooperation.

Very sincerely,

Abbie Cowles

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st St.
New York City

ee:dd

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA**

**ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, JR., VICE PRESIDENT**

**HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY**

*Philadelphia Winter School Chester Springs Summer School
Henry Holt, Jr., Curator*

March 16th, 1943.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery
43 E. 51st St.,
New York, N. Y.

Dear Mrs. Halpert:-

Thank you for your good letter of
March 1st.

I am sorry to be so late in acknowledging it. Thanks particularly for your tip on the museum gift idea by corporations. I passed the idea on to Mr. Steel right away, and although we had known of it, we had not acted on it up to the present, so here's hoping we can excite some of them to action.

With the kindest personal regards, I am,

Very sincerely yours,


SECRETARY.

JTF:ccb

ALBRIGHT ART GALLERY

Buffalo, New York

March 17, 1943

OFFICE OF THE DIRECTOR

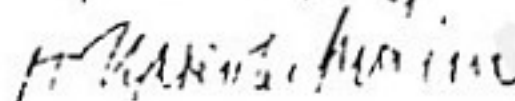
Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

I am delighted to hear by wire that you have decided to accept the Acquisitions Committee's offer of Eight Hundred Dollars for the Davis "New York Waterfront" and the Julian Levi "Margaret Boni Playing the Recorder." As soon as we receive your invoice and it goes through our treasurer's office you will receive a check for the above amount.

With many thanks again for your cooperation and may I say how delighted everyone is over this purchase,

Very, sincerely yours,,



Andrew C. Ritchie
Director

ACR:EB

ONE TWENTY BROADWAY
NEW YORK

March 17, 1943

Dear Madam:

In reply to yours of the 12th, I am only in New York for a day, having just returned from a short vacation, and I am off to Washington to my permanent assignment there.

Under the circumstances I sincerely regret that it will be impossible for me to attend the exhibition.

Sincerely yours,


Maurice Wertheim

Miss Edith G. Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City

March 18 1943

Mr. Richard B. Freeman, Director
The Flint Institute of Arts
215 West First Street
Flint, Michigan

Dear Mr. Freeman:

Unfortunately we have had none of the Steig drawings photographed. However, reproductions can be made directly from the originals and I am sure the out maker can be impressed with the importance of keeping the originals clean. We have a number of prints of the wood carvings which I am sending you under separate cover. I am also enclosing our publicity release on Steig's last show, as well as his first one man exhibition, so that you may have some biographical data for your release.

We shall have the sixty drawings and the ten carvings ready for Hayes anytime next week or April 1st as suggested in your letter.

Congratulations on your C.I.O. renewal. I think you are doing an extraordinary work and take my hat off to you. How about equalizing the situation by getting after the rich boys as well. That 5% tax thing is coming along very nicely and several of the museums are already getting to work, but nobody else has the imagination to approach the working class.

Sincerely yours

EGHla

60 dr. } Apr. 1 / June 18
10 carr. }

March 18, 1943

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Mr. Lawrence Kupferman
132 Myrtle Street
Boston, Massachusetts

Dear Mr. Kupferman:

Unfortunately we have not photographs of the Kuniyoshi lithograph "Acrobat". However, the original may be used directly for reproduction. We shall be glad to send you a print for this purpose and you can return it to us after the cut maker does the job. Niles Spencer has made only one lithograph called "Roof Tops" which is completely sold out. I have one copy in my collection which is not for sale. He is not planning to do any other prints as far as I know.

Please let me know your decision regarding the Kuniyoshi.

Sincerely yours

EGHLa

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MRS. EDITH GRACOR HALPERT
43 EAST 51ST STREET
NEW YORK, N.Y., U.S.A.
DOWNTOWN GALLERY

Howard G. Bask
1100 19th St.
San Francisco, Calif.
March 19, 1943

My dear Mrs. Halpert -
I may never see you again. But it is very likely that I will. I want to take this chance to thank you for helping me so much with my painting. Your detailed criticisms have meant so very much to me. I did try, but by no means hard enough.
I'm doing so many sketches as time permits here. Construction Battalions are very busy battalions. Mine a big job. I'm sketching much of the activity that appeals to me. I was never sure that the things I do (subject matter) will ever really have ^{any} appeal. I want to do at least 10 good paintings with in the first year after I return. Do you think Construction Battalions material will be good there? I wonder if I should concentrate mainly on native subjects and landscapes. The natives are quite a mystery. They're simple and friendly, though being Americans and Americans from a small neighboring island they often exchange for J. I. (Government issue) clothing. So a lot of them look better than the Seabees. Others are in a simple serape, wait a little above knees. Or should I do both kinds of subjects? Which will really be more important?
Best wishes to all of you. Best luck to you.
Sincerely, Regards to the others. Respectfully
Howard G. Bask

LAWRENCE KUPFERMAN 132 MYRTLE STREET BOSTON, MASSACHUSETTS

March 19, 1943

Edith G. Halpert, Director
The Downtown Gallery
43 East 51 Street.
New York, N.Y.

Dear Mrs. Halpert:

I would indeed be very grateful to you if you would send me a proof of Kuniyoshi's lithograph, "Acrobat". I will be able to return it in about three weeks. The time remaining for the completion of my article is growing short so I would greatly appreciate getting this print as early as it is conveniently possible.

Thanking you for your help in this matter, I am,

Very sincerely yours,

Lawrence Kupperman

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[illegible]

A. N. WILLIAMS
PRESIDENT

CHAIRMAN OF THE BOARD

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin.

WMA46 42 NL=LINCOLN NEBR 21
EDITH HALPERT=DOWNTOWN GALLERY
43 EAST 51 ST NYK=

1943 MAR 22 AM 5 43

BOTH KUNIYOSHI PICTURES SERIOUSLY CONSIDERED FOR PURCHASE
HERE WOULD YOU ACCEPT DEFINITE OFFER SIXTEEN HUNDRED
TOTAL FOR BOTH PLEASE SEND REPLY AIR MAIL OR WESTERN UNION
LIST EACH PRICE SEPARATELY. HOPE YOU AND ARTIST WILL
CONSIDER QUALITY OF OUR COLLECTION IN MAKING DECISION=
DWIGHT KIRSCH..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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1943 MAR 22 AM 9 59

Alfred
16527

March 23, 1943

Mr. Walter Heil, Director
M. H. De Young Memorial Museum
Golden Gate Park
San Francisco, California

Dear Mr. Heil:

Several of our artists have advised me that you are planning an exhibition of portrait paintings scheduled for the months of May and June.

Will you be good enough to give me the actual shipping instructions etc., as I will no doubt have to make the arrangements for these artists. The enclosed catalogue lists the names of our entire group. If you will be good enough to check those who have been invited, I shall follow up the matter, preparing the biographical notes, etc., for you.

Sincerely yours

EGHla

March 23, 1943

Mr. Frank O. Spinney
25 West Rock Avenue
New Haven, Connecticut

Dear Mr. Spinney:

Thank you for the photograph. Will you please advise me where the picture is signed so that I can make corresponding records in my books.

In the next few days I shall send you prints of whatever negatives we have on hand relating to this artist.

I shall be grateful to you for a copy of the article you are publishing as I am vitally interested in this artist.

Sincerely yours

EGHla

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March 23, 1943

Mr. Burnett H. Shryock
Head of the Art Department
Southern Illinois Normal University
Carbondale, Illinois

Dear Mr. Shryock:

I shall be glad to cooperate with you in arranging for a Bennett show next fall. If you will let me know sufficiently in advance we shall make all the necessary arrangements.

What are the dates for the Breinin exhibition? As you know we are his agents also and the show would have to be managed through us. A good many of his pictures are now out in various museum exhibitions and we would like a fairly definite date in order to recall some of these paintings. So that he will make a very comprehensive showing, it would be necessary to borrow some canvases from private collectors, since so many of his pictures have been sold in recent years and the remaining group would be almost insufficient for an impressive one man show.

I am writing to Breinin to get his wishes in the matter.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 23, 1943

Mr. Charles H. Sawyer, Director
Worcester Art Museum
Worcester, Massachusetts

Dear Mr. Sawyer:

On several occasions you expressed a serious interest in the work of Julian Levi. I also recall that you liked his portrait which you included in your important American show.

Several days ago, Levi delivered a new painting which I think is the most impressive of his entire career. It is a self portrait combined with a still life arrangement of various objects pertaining to the sea which appeared in his other paintings. This new canvas is entitled "Autobiography" and combines all the important elements of his work. I should very much like to have you see the painting before it is offered elsewhere. Under separate cover I am sending you a photograph, but this reproduction gives no suggestion of the superb, subtle coloring.

Sincerely yours

EGHLa

March 24, 1943

Colonel W. F. Fisher
Corps of Engineers
Headquarters, First Air Force
Mitchell Field, N. Y.

Dear Sir:

May I extend my deep gratitude to you for arranging so delightful and stimulating a visit for the Barrs, the Cobs, Miss Miller and myself. Aside from the thrilling experience of riding in a jeep, the lecture, demonstrations, and the tour in general made a profound impression on us all. Naturally, we were happy to see how useful the artists can be in the war effort, when guided wisely. Major Ford, Captain Tooze and the other gentlemen who accompanied them were not only most courteous, but also friendly and instructive. It was a memorable day. I regret, however, that we did not have the pleasure of seeing you, and hope to have that opportunity in the near future - at your convenience.

You will forgive, I trust, the following reference at this time. But in your recent communication you were kind enough to mention that you would accept suggestions in relation to artists. I have just been advised that a brilliant young painter, Menachem Warari, is to be inducted on April 15th. Through the regular channels it is possible that his skill would not be considered. In my enthusiasm for the work done in Mitchell Field, I am eager to see an artist of Warari's high caliber and fine personality, added to the list of outstanding painters. Thus, I suggested that he enlist under your command, but I do not know what technical approach is to be made.

Warari, in order to introduce this young artist, I am enclosing biographical data as well as a small selection of clippings. Warari is not connected with this gallery, and his work is accepted as an informal recommendation based on what I consider his value to the "a" college platoon at Mitchell Field, and vice versa. Incidentally, Warari also had a one-man group in the exhibition at the Museum of Modern Art which included both Private Lewandowski (of 602) or has he been transferred? and Private Guglielmi scheduled for Mitchell Field but still at Camp Six hopefully expecting orders. I am sure that both Mr. Barr and Mr. Coby will recommend Warari, although I have not mentioned the matter to them.

Sincerely yours,

LAWRENCE KUPFERMAN 132 MYRTLE STREET BOSTON, MASSACHUSETTS

March 24, 1943

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st Street,
New York, N.Y.

Dear Mrs Halpert:

I received a proof of Kuniyoshi's "Acrobat" from you today but unfortunately, it is not the same lithograph that I have in mind. The print I saw of Kuniyoshi's entitled "Acrobat" showed a circus performer in black tights standing on a very large ball while in the distance another performer is lying on her back with her legs in the air. I am returning the proof you sent me today.

Thank you for your very great kindness in sending me this Kuniyoshi print. If the print I am interested in is easily available I would very much like to get a proof of it for reproduction in my article, 'A Renaissance in American Printmaking.

Sincerely yours,

Lawrence Kupferman -



The print I want is roughly like this sketch.

JOHN RAMSAY
809 LINCOLN WAY, EAST
MARISSILLON, OHIO

March 24th, 1843

Dear Mrs. Halpert:-

I am enclosing a photograph of the two portraits I wrote you about some time ago. They are 2 1/2 x 2 1/2 inches, in good condition except for some crazing and some tears on the gentleman, which have been carefully if not expertly restored. The frames are not original, but I don't think they have been trimmed more than an inch, if at all. The lady is signed "Goodwin, Painter, 1824, Miss Harriet Smith", and the gentleman, with no inscription, is obviously by the same hand. They came from New York state, and the little landscapes in the background show a steamboat, so I feel sure they are by the E. Goodwin who was a miniaturist in Auburn, N.Y., and is mentioned in Antiques for December, 1934, p. 236, and June, 1938, p. 311. I can sell the pair for \$25.00.

I have not yet heard from you about the Ohio material sent you on approval in November. We are still trying to get together a good lot of "Ohioana" for the State Museum, and I can use it if you don't want it.

Sincerely yours,

John Ramsay

25 West Rock Avenue
New Haven, Connecticut
March 24, 1943

Dear Miss Halbert,

The picture of which I sent you a photograph is signed in the lower left hand corner just to the left of the name Bartholomew. I believe that with a little straining of the eyes one can make out the inscription which runs "Joseph H. Davis - Left hand painter."

I shall look forward to receiving prints of the pictures which you have available and I am most grateful to you for so kindly offering to send them.

When and if my article comes out I shall certainly see that you have a copy.

Have you any suggestions as to private collectors interested in this type of work who might have examples presumably from the hand of this artist? I have located 10 so far, but the more the merrier.

Thank you again for the promised prints.

Very sincerely yours,

Frank O. Spurr

PORTLAND ART MUSEUM
WEST PARK AND MADISON PORTLAND, OREGON

Robert Tyler Davis, Director

March 25, 1943

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51 Street
New York

Dear Mrs. Halpert:

It was very good to hear from you again and to have a second-hand contact through Mrs. Smith. She came back very much excited by her New York visit and particularly by having seen you.

The Jack Levine looks quite swell from the photograph, and I would be very pleased if you would have it sent express collect right away. As you know, I have been softening up the Art Committee on the subject of Jack Levine, and I think that this is the moment to try again.

I am somewhat doubtful about the Stuart Davis, as almost no abstract or semi-abstract paintings have been shown here. For a long time I have hoped to get together a really good introductory group to break in the local aesthetes. I know that until they have seen more their reaction will be that they like this painting very much, but wish that they could see more before making up their minds. Also, as you know yourself, it is bad business to confuse the issue by presenting two paintings at a time. Your suggestion on the "noble and legitimate racket" for getting contributions is an excellent one, and I shall use it to prod along my Board members.

I had hoped to get to New York this spring, but chances now seem very dim. Cordial greetings,

Sincerely yours,

Robert Tyler Davis

Robert Tyler Davis

RTD/a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORCESTER ART MUSEUM
WORCESTER • MASSACHUSETTS

March 25, 1943.

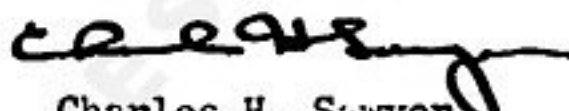
Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York City.

Dear Mrs. Halpert:

I shall try to see the new picture by Julian Levi when I am in New York sometime after April 5th. I have, as you suggest, been seriously interested in his work, but quite frankly have been somewhat disappointed in those I have seen during the past year. I shall be very glad, however, to see one that you regard as of special importance, and also hope to have a chance to see some of the other interesting pictures you have been gathering this year.

Thank you for calling the picture to our attention.

Very sincerely,



Charles H. Sawyer
Director

CHS/D

copy in
IN REPLY
REFER TO

HEADQUARTERS
AIR FORCES, EASTERN DEFENSE COMMAND
and
FIRST AIR FORCE
OFFICE OF THE ENGINEER
MITCHEL FIELD, N Y

U-116/HMF

March 26, 1943.

Miss Edith G. Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York, N. Y.

Dear Miss Halpert:

Your interesting letter of March 24th was very much appreciated, and it was personally very gratifying to know that your group, which has been so helpful to us, thoroughly enjoyed their visit to Mitchel Field last weekend. You may feel certain that we very much appreciate your valuable help and interest. We sincerely hope that you will be back to visit us again, and I trust that at that time I will be more fortunate by being here personally to meet the group. Only my assigned duties prevented my being here this last weekend during your visit.

During my visit to the exhibit of the Museum of Modern Art, I was very much interested in seeing all of the various outstanding exhibits, particularly of the modern artists. I distinctly remember seeing the painting titled "Man's Boudoir" by Hananiah Harari, because it was the most realistic portrayal of detail which I have ever seen in a painting. I did not know the artist or anything concerning his prospects for assignment with the Army, but I, at the time, considered that it would be extremely fortunate if we could obtain a painter of such ability in connection with those phases of our work which involve art, camouflage and reproduction. So you see, your letter in connection with this artist is most welcome, to say the least. During our busy days I have little time to devote to special individual cases, but I shall certainly take time out to lend my efforts toward obtaining approval for this man's assignment with us, and shall have an interest in seeing that his unusual qualifications are utilized to the best advantage with respect to our Government work. Thank you very much for your timely help in this case. I shall return the folio of the artist's material to Mr. Harari, which you were good enough to forward for our inspection; about the same time we shall advise this artist relative to our efforts in connection with obtaining his assignment. Meanwhile, I shall inclose a copy of this letter to the artist for his advance information.

With high appreciation of your excellent cooperation and helpfulness, I am

Very sincerely,


H. E. FISHER,

Colonel, Corps of Engineers,
Engineer.

WAR DEPARTMENT ART ADVISORY COMMITTEE

FEDERAL WORKS AGENCY
PUBLIC BUILDINGS ADMINISTRATION

WASHINGTON

March 26, 1943

OFFICE OF THE COMMISSIONER

IN REPLYING, QUOTE THE ABOVE SUB-
JECT, BUILDING, AND THESE LETTERS

FA

Private Edmund D. Lewandowski
Mitchell Field,
Long Island

Dear Mr. Lewandowski:

Reference is made to your letter of March 23 in
reply to which I am pleased to say that your name was one of
the artists in the service that I have recommended in connection
with a pictorial record. I cannot give you any further informa-
tion on the project at this time.

I was distressed to learn that Mitchell Siporin
is in the hospital and shall drop him a note.

Very cordially yours,

Ed Rowan

Edward B. Rowan
Assistant Chief
Section of Fine Arts

Dear Mrs. Halpert:

*Letter enclosed is one I have received in today's
mail. Thought it may be of some interest to you*

*Regards
Ed.*



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March 27, 1943

Lt. Wright Ludington
Engineer Board
Fort Belvoir, Virginia

Dear Lt. Ludington:

Thank you for your letter. Under separate cover I am sending you two photographs of the Zorach "The Faith of this Nation is Eternal" which we consider the most important work produced by this sculptor and probably the finest in the field in the 20th Century. The base of this sculpture measures 28½ inches and is 18 inches high. The stone is superb in color and far more effective than the photograph can suggest. The sculpture is unique, with no cast in existence. The price is \$7500.

In view of the circumstances, I shall be delighted to show "The Faith of This Nation is Eternal" to you, as well as other examples by Zorach any Sunday you designate. This can be very simply arranged since my residence is in the same building. If you will indicate whether the following Sunday will be convenient, I shall arrange to be in the gallery at whatever time you specify.

It is a curious coincidence that I had written to you the same day that your letter was mailed to me. However, I mailed my communication to your former station.

I look forward to your visit.

Sincerely yours

EGHLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NEBRASKA
DEPARTMENT OF ART
MORRILL HALL LINCOLN, NEBRASKA

March 27, 1943

Mrs. Edith Halpert
Downtown Galleries
43 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

The photographs of the "Spanish Soprano" have just come in and are splendid prints. I appreciate your promptness in sending them and also in communicating with me regarding our purchase plans.

After going over the whole situation and trying to do the best we can for both you and Kuniyoshi, the following arrangement seems to be the one that we can actually carry out.

"On the Way to Rockport" (gouache) to be purchased by Samuel C. Maugh of the First Trust Company, Lincoln, Nebraska, at \$250.

"Spanish Soprano" (oil) to be purchased by University of Nebraska for the Hall Collection at \$1400.

In order to have all the necessary papers to see that payment is made as quickly as possible, will you please forward me, by return mail, a separate bill of sale for each of the above, made out as indicated.

I am not sure that Mr. Maugh has been to your gallery but he comes into New York once or twice each year and has been buying either a painting or a piece of sculpture for his home from each of our exhibitions in the past several years. As I explained to you over the telephone, he is the trustee for the Hall estate which provides the funds for our purchases. His ~~own~~ interest in what we are doing has meant a great deal to us and I am also highly gratified at the advancement in taste that his selections have shown.

I appreciate greatly the concession that you and the artist have made to us and I am sure that we are going to enjoy having both of these pictures remain in Lincoln. We are planning to release full publicity on purchases in next Sunday's papers locally. We may possibly call on you for some help in getting better space in the New York papers and the art magazines.

With best wishes, I am,

Sincerely,

Dwight Kirsch
Dwight Kirsch, Director
University Art Galleries

DL/gn

March 27, 1943

Mr. Felix Wildenstein
Wildenstein Galleries
19 East 64 Street
New York, N. Y.

Dear Mr. Wildenstein:

I shall indeed be glad to cooperate with you in lending for your exhibition, the William Prior painting "The Burnish Sisters".

If you will let me know whether the painting will be called for by one of the New York packers in the regular routine, I shall make corresponding arrangements. Also, if you should like photographs or biographical data, I shall be glad to send it on to you.

Sincerely yours

LGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Halpert

IN REPLY
REFER TO

HEADQUARTERS
AIR FORCES, EASTERN DEFENSE COMMAND

and
FIRST AIR FORCE

OFFICE OF THE ENGINEER
MITCHEL FIELD N.Y.

U-116/HEP

March 28, 1943.

MEMO TO : Mr. Hananiah Harari,
218 East 12th Street,
New York, N. Y.

Miss Edith G. Halpert, Director, The Downtown Gallery, has advised in letter dated March 24th that you are scheduled to be inducted on April 8, 1943, and furnished a folio of data, which I am returning herewith, covering your professional qualifications for consideration in connection with her suggestion that we make a special request for your assignment immediately after induction to the Aviation Engineers of the Army Air Forces. Aside from the illustrations of your work as contained in the folio, I have personally noted the originals of several of your paintings exhibited at the Museum of Modern Art, and am convinced that your qualifications could be utilized to most excellent advantage in one of our Aviation Engineer units where artists' designs, reproduction and camouflage work are important functions.

We have recorded from your folio the following pertinent data required in connection with our request for your assignment after induction:

- a. Born: August 29, 1912 at Rochester, N. Y.
- b. Profession: Artist (Fine Art and Commercial).
- c. Museums Represented In: Whitney Museum
Philadelphia Museum
Tucson, Arizona Museum
Private Collections
- d. Draft Board No. 17, 412 Sixth Ave., New York City.
- e. Induction Date: April 8, 1943 (Order No. 638A).
- f. Home Address: 218 East 12th Street, New York City.
- g. Telephone: Gramercy 5-3096

Our official request for your assignment goes direct from these headquarters to the Adjutant General in Washington. The recent War Department directives require, in addition to a portion of the information above outlined, data relative to your Army Serial Number (which you receive at the Induction Station, Grand Central Palace, Lexington Avenue, promptly on the date of your induction, April 8th) and the name of the Reception Center; these two items are not yet available. The name of your Reception Center will be either Fort Dix, N.J. or Camp Upton, N.Y., and its determination is made by the Induction Station (Grand Central Palace) on the date of your induction, April 8th, and is dependent upon the number of vacancies existing at the time at each one of these two Reception Centers. Accordingly, it is important that you telephone to me direct (Garden City 1500, Extension 550) on April 8th, immediately after you have received definite advice of the data

MEMO TO : Mr. Hananish Harari

U-116/HEF
March 28, 1943

on these two items, whereupon I shall have an official letter immediately go forward to Washington asking for your assignment to the Engineer Section, Hq. First Air Force, Mitchel Field, N.Y. Promptly at the time of your induction on April 8th you are privileged to receive a 7-day furlough, which would delay your actual reporting to Fort Dix or Camp Upton until April 15th, and during that time our official request and the correspondence from Washington to Governors Island to the Reception Center can be arranged. Upon your arrival at the Reception Center you should exhibit to all military interviewers a copy of our official request for your assignment here, so as to forestall your possible assignment elsewhere pending action upon our official request, if such action has not yet reached the Reception Center. I have no doubt about the War Department's approval of our request in your case, but it is important that you do your part in having the military echelons whom you contact fully advised of our official request; include in this action a request from yourself upon arrival at the Induction Station (Grand Central Palace) to see Captain Dey, Adjutant, who has been most helpful and cooperative with this office in our requests for special assignments; he will, undoubtedly, assure your receiving the 7-day furlough, and will make notation on all of your official papers that you are involved in a special request for assignment to the Engineer Section, Hq. First Air Force. My Assistants here will furnish you with routine information from now on relative to the status of our request and the War Department's approval thereof, forwarding same to your home address; should you leave your home address, instruction should be given there to have our mail promptly communicated to you.

I have some important business to take up with Lt. Col. Donnelly, Director of Military Personnel, II Service Command (in charge of both Induction Stations and Reception Centers) in a conference within a few days, and I shall then also attempt to see Captain Dey, Adjutant of the Induction Station. I shall attempt to make an unusual special case of your request by having an Army Serial Number and the designation of the Reception Center determined then, so as to permit our transmitting the official request to Washington in advance of the normal induction date. The feasibility of this procedure is doubtful, but should such arrangements be made I shall telephonically advise you, and it will then be important that you coordinate such prior arrangements with Captain Dey when you actually report on April 8th.

In any event, should the above outlined arrangements miscarry, and should you be assigned from a Reception Center (Fort Dix or Camp Upton) to another organization and station, it would then be important that you immediately send me a memorandum, noting your date of departure, name of organization, and address of the station to which you are being assigned, so that we can then initiate an official request to have you transferred from such organization to these headquarters, if you so desire.

H. E. FISHER,
Colonel, Corps of Engineers,
Engineer.

THE FINE ARTS DEPARTMENT
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

March 29, 1943


Mrs. Edith G. Halpert, Director
Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

A friend of the University is offering us a gift of a painting by Louis Betts, and Mr. Laurent tells me that you know this painter and his work.

Could you give me a confidential opinion as to whether his work is of reasonable quality? In other words, would it be worth preserving in a University Art Collection?

Sincerely yours,


Henry R. Hope
Chairman

HRH:mc

**FASHION IN HEAD DRESS
THROUGH FOUR CENTURIES**

**A LOAN EXHIBITION FOR THE BENEFIT OF
THE
NEW YORK INFIRMARY FOR WOMEN & CHILDREN
AT
WILDENSTEIN
19 EAST 64th STREET**

March 29, 1945

Dear Miss Halpert:

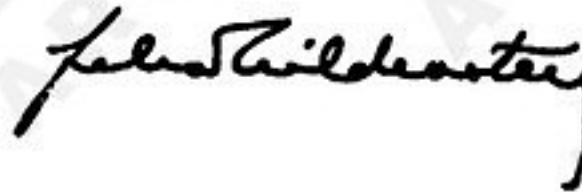
I wish to thank you for your letter of March 27th, and for your kind acceptance to lend to our exhibition your William Prior "The Burnish Sisters".

I will let you know when we shall call for the picture; this will probably be four or five days before the opening of the show.

It would indeed be helpful to receive a photograph of the painting, together with any biographical data you may have on it.

With renewed expression of our appreciation for your generosity, I am

Sincerely yours,



Miss Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York City

FW:MC

COMMITTEE FOR THE FASHION IN HEAD DRESS THROUGH FOUR CENTURIES EXHIBITION

Mrs. Byron C. Foy, *Chairman*
Mrs. Walter Hoving, *Vice-Chairman*

Mrs. John Jacob Astor
Mme. Louis Jacques Balsan
Mrs. Wolcott Blair
Mrs. T. Dennie Boardman
Mrs. James H. R. Cromwell
Mrs. Charles H. Marshall
Mrs. Gilbert Miller
Mrs. Harold E. Talbott
Miss Rosemary Warburton
Mrs. Norman de R. Whitehouse
Mrs. Harrison Williams

Mr. Georges de Batz, *Secretary of the Exhibition*

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Mrs. Charles C. Auchincloss
Mr. Jules Bache
Mrs. George F. Baker
Col. and Mme. Louis Jacques Balsan
Mrs. J. Philip Benkard
Mr. and Mrs. Harry Payne Bingham
Mr. and Mrs. Wolcott Blair
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Mr. and Mrs. William F. Carey
Mrs. Guy Fairfax Cary
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Lt. Col. and Mrs. Edgar Garbisch
Mr. and Mrs. Cary Grant
Mr. and Mrs. Austen Gray
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Mrs. George U. Harris
Mr. and Mrs. Herbert Haseltine
Miss Helen Hayes
Mrs. H. Nugent Head

Mrs. Parmely W. Herrick
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Mrs. Sam A. Lewisohn
Mrs. J. Dennis Lyon
Mr. and Mrs. Charles H. Marshall
Mr. and Mrs. Francis H. McAdoo
Sir Charles and Lady Mendl
Countess Alexandro Mercati
Mr. and Mrs. Gilbert Miller
Mrs. Ogden L. Mills
Miss Grace Moore
Mrs. George L. K. Morris
Mr. and Mrs. Ector O. Munn
Mr. and Mrs. Herrmann Oelrichs
Mr. and Mrs. William Church Osborn
Mrs. Michael Phipps
Mrs. John Pratt
Mrs. Bernon S. Prentice
Mr. and Mrs. Ogden Reid
Lady Ribblesdale
Mrs. George B. St. George
Mr. and Mrs. Nicholas M. Schenck
Mrs. John M. Schiff
Mr. and Mrs. Morton L. Schwartz
Mr. and Mrs. Jacques Stern
Mr. and Mrs. Diego Suarez
Mr. and Mrs. Harold E. Talbott
Mrs. McAdoo Taylor
Miss Rosemary Warburton
Mr. and Mrs. Norman de R. Whitehouse
Mrs. Arnold Whitridge
Mr. and Mrs. Harrison Williams
Mr. and Mrs. William Woodward
Mrs. Frank A. Vanderlip

March 31, 1943

Mr. Andrew C. Ritchie, Director
Albright Art Gallery
Buffalo, New York

Dear Mr. Ritchie:

At your request, we promptly mailed the two photographs and biographical data directly to Mr. Stern of TIME MAGAZINE. Duplicate prints are being sent to Dr. Frankfurter this morning.

I am now enclosing the two statements made by Levi and Davis regarding the specific pictures. Biographical notes are also enclosed in the event that you want to use that material in conjunction with your release. If there is any other data that you require, please let me know.

Sincerely yours

EOHLa

March 31, 1943

Mr. Henry R. Hope, Chairman
The Fine Arts Department
Indiana University
Bloomington, Indiana

Dear Mr. Hope:

Unfortunately I am not in a position to be of much help to you since I am not familiar with the work of Louis Betts. Perhaps Mr. Laurent was thinking of Louis Ritman when he mentioned that I know him.

My only recollection of Betts is that he was an academioian, but in checking through a number of catalogues I have on hand, I could not locate any reproduction which would suggest his work to me.

By the way, if you should be interested in acquiring a Samuel Halpert painting for your collection, let me know as I have several excellent examples I would be glad to present to the University Museum.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 31, 1943

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Robert Tyler Davis, Director
Portland Art Museum
West Park and Madison
Portland, Oregon

Dear Mr. Davis:

Thank you for your letter.

The Jack Levine painting will be shipped to you today. If you liked the photograph, I am sure you will be enthusiastic about the original as it is one of his outstanding examples. In spite of the fact that the Metropolitan paid three thousand dollars for his "String Quartette", we are pricing this picture at the pre-Met period. An on approval slip is enclosed.

Jack Levine has just been shipped to the South Pacific as an art reporter and left behind only four unsold paintings. During the past two years his work has been accepted with great enthusiasm and his pictures have sold almost as promptly as they came in. I feel pretty sad about the cessation of his easel activity and hope that he will come back to continue his outstanding career.

We can let the Davis ride for a little while as you wish. Perhaps in one of your forthcoming exhibitions you may play him up sufficiently to stir the local interest in the proper direction. Curiously enough, his one man show last month broke down all the old cliches among the general public and we were delighted with the success of the show both artistically and financially. I understand that a new book on American Art by Samuel Kootz is to be published about April 25th, making Davis a great hero in Contemporary art.

My very best regards.

Sincerely yours

EGH1a

March 31, 1943

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Mr. Dwight Kirsch, Director
University Gallery
University of Nebraska
Lincoln, Nebraska

Dear Mr. Kirsch:

Thank you for your letter and for all your efforts in connection with the transaction. As you requested the bills are enclosed. I am sending you duplicates in the event that your bookkeeper requires such arrangement.

I am also enclosing the publicity release we used in connection with Kuniyoshi's exhibition, together with a copy of the re-print used as an insertion in the catalogue issued at the time. If I can locate duplicate clippings I shall send those on to you as well. All this material is very valuable in pointing out not only his importance as an outstanding artist of our time, but also his status as a loyal American. The Donovan committee and the O.W.I. for which he is working now, both feel that his contribution toward the war effort is extremely valuable. Kuniyoshi had the courage to come out against Japanese aggression long before it was fashionable. To do so, he was among the organizers of the China Relief group and has made many contributions of pictures for the cause, has lectured and has worked most effectively for the cause. I think that your acquisitions of paintings by Kuniyoshi at this time will be received as a significant gesture, displaying a true democratic spirit. Congratulations!

If there is anything we can do at this end with the Art Digest, Art News or any other publication, do not hesitate to call on us as we are really appreciative.

Sincerely yours

EGHla